

ARTISTIC HOUSES

BEING A SERIES OF

Interior Views of a number of the Most Beautiful and
Celebrated Homes in the United States

WITH

A Description of the Art Treasures contained therein



VOLUME TWO.—PART II

NEW YORK
PRINTED FOR THE SUBSCRIBERS
By D. APPLETON AND COMPANY
MDCCCLXXXIV

M
749.055-
A 7.96

MAR 30 1950
309817

fNA
7202
A7X
B83
Y.2
L.2
RB
CH1

CONTENTS AND LIST OF PLATES.

VOLUME TWO.—PART II.

MR. R. T. WILSON'S HOUSE	-	-	-	-	-	-	107
DINING-ROOM.							
MR. JAMES W. ALEXANDER'S HOUSE	-	-	-	-	-	-	109
HALL.							
MR. ASA P. POTTER'S HOUSE	-	-	-	-	-	-	111
HALL.							
MR. H. O. ARMOUR'S HOUSE	-	-	-	-	-	-	115
HALL.							
DINING-ROOM.							
LIEUTENANT-GOVERNOR AMES'S HOUSE	-	-	-	-	-	-	117
HALL.							
HALL (Second View).							
LIBRARY.							
DINING-ROOM.							
DINING-ROOM (Second View).							
GENERAL C. A. WHITTIER'S HOUSE	-	-	-	-	-	-	121
HALL.							
LIBRARY.							
DINING-ROOM.							
MRS. WHITTIER'S BOUDOIR.							
MR. R. H. WHITE'S HOUSE	-	-	-	-	-	-	125
PARLOR.							
GENERAL N. L. ANDERSON'S HOUSE	-	-	-	-	-	-	127
HALL.							
DINING-ROOM.							
SITTING-ROOM.							

Artistic Houses.

MRS. BOWLER'S HOUSE	-	-	-	-	-	-	-	129
HALL.								
MR. GODDARD'S HOUSE	-	-	-	-	-	-	-	133
LIBRARY.								
DINING-ROOM.								
DR. HAVEN'S HOUSE	-	-	-	-	-	-	-	135
DINING-ROOM.								
MR. JOSEPH H. WHITE'S HOUSE	-	-	-	-	-	-	-	139
DINING-ROOM.								
MR. W. S. HOYT'S HOUSE	-	-	-	-	-	-	-	143
HALL.								
MR. JOSEPH S. DECKER'S HOUSE	-	-	-	-	-	-	-	145
DINING-ROOM.								
MR. JOHN WOLFE'S HOUSE	-	-	-	-	-	-	-	149
DINING-ROOM.								
MR. JOHN TAYLOR JOHNSTON'S HOUSE	-	-	-	-	-	-	-	151
PARLOR.								
DR. WILLIAM T. LUSK'S HOUSE	-	-	-	-	-	-	-	153
DINING-ROOM.								
MR. GILBERT R. PAYSON'S HOUSE	-	-	-	-	-	-	-	155
DINING-ROOM.								
MR. W. S. KIMBALL'S HOUSE	-	-	-	-	-	-	-	159
HALL.								
LIBRARY.								
MR. HENRY VILLARD'S HOUSE	-	-	-	-	-	-	-	161
RECEPTION-ROOM AND HALL.								
DINING-ROOM.								
DRAWING-ROOM.								
MUSIC-ROOM.								
BEDROOM.								
HALL (looking West).								
HALL (Second View).								
THE REV. PHILLIPS BROOKS'S LIBRARY	-	-	-	-	-	-	-	165
VIEW OF LIBRARY.								

Contents and List of Plates.

MR. HENRY S. HOVEY'S HOUSE	-	-	-	-	-	167
SITTING-ROOM.						
MR. FRANK FURNESS'S SMOKING-ROOM	-	-	-	-	-	169
VIEW OF SMOKING-ROOM.						
MR. JOHN G. CHAPMAN'S HOUSE	-	-	-	-	-	171
GALLERY.						
VILLA BOSCOBEL, THE HOME OF MRS. WILLIAM B. OGDEN	-	-	-	-	-	173
LIBRARY.						
MR. KNIGHT D. CHENEY'S HOUSE	-	-	-	-	-	181
DRAWING-ROOM.						
MR. SWITS CONDÉ'S HOUSE	-	-	-	-	-	183
HALL.						
MR. JOHN L. GARDNER'S (JR.) HOUSE	-	-	-	-	-	185
HALL.						
MR. FRANKLIN H. TINKER'S HOUSE	-	-	-	-	-	187
LIBRARY.						
MR. C. OLIVER ISELIN'S HOUSE	-	-	-	-	-	189
HALL.						
MR. H. M. FLAGLER'S HOUSE	-	-	-	-	-	191
HALL.						
MR. HENRY BELDEN'S HOUSE	-	-	-	-	-	193
DINING-ROOM.						
MR. JAMES W. WADSWORTH'S HOUSE	-	-	-	-	-	195
HALL.						
MR. WILLIAM F. HAVEMEYER'S HOUSE	-	-	-	-	-	197
DRAWING-ROOM.						
A DRAWING-ROOM IN FIFTY-FIFTH STREET, NEW YORK	-	-	-	-	-	Plate

MR. R. T. WILSON'S HOUSE.

THE most artistic room in Mr. R. T. WILSON'S house, No. 511 Fifth Avenue, is the library, finished, furnished, and decorated by Messrs. Duncan, Johnston, and Fenton, of New York City. The wood-work throughout is of San Domingo mahogany, every piece of which came from the same log, and possesses remarkably fine qualities of grain and color. Mahogany, of course, is mahogany, wherever found; but the mahogany in Mr. Wilson's library gains the attention of those interested in the varieties of native and foreign woods, and could not be duplicated in the market every day. This excellent specimen of an excellent wood has been used in the room without reserve—even the Venetian shutters, whose blinds are provided with a patent adjustment which holds their slats in any desired position, were made entirely of it. It enters into the old English mantel, with ornamentation of Mexican onyx; into the five-feet-high dado; into the series of book-cases; into the doors, casements, and trimmings. The chief feature of Mr. Wilson's library is the book-cases, which occupy the entire length of the wall opposite the mantel, and are built in two stages and three compartments, the central part carried up a stage higher than its adjoining parts, and its lower doors showing some admirable carving. Shelves, intended for holding large books while they are being read, can be drawn out on either side; and each of the glass doors of the upper section of the central part is hinged with piano-hinges, which conceal themselves. The joinery of these book-cases could not easily be improved, and the lapse of months does not reveal in it any disposition to show traces of warping.

Rare mahogany wood-work.

The library.

Perfect

*Library
decoration.*

Perfect harmony runs through the walls, of dark green, with a texture in paint, and subdued gold patterns; the curtains, of brown and red plush, with gold bands and fringe; the furniture, covered with red plush; the ceiling, paneled in mahogany, the panels inclosing a gold ground of canvas, painted with floral designs; the frieze, treated in conventional ornament, on a gold ground of canvas; and the general tone of red—making the room a source of real pleasure to the artistic sense.

Mr. Wilson's dining-room is finished in oak, with an oak dado, and its wall-spaces are hung with a gray-green modern French tapestry. The anteroom, between the parlor and library, has wood-work of a lighter mahogany than the library, and gold fresco decorations on the walls and ceiling. The drawing-room is Louis Quinze, in white-and-gold.

MR. JAMES W. ALEXANDER'S HOUSE.

MR. JAMES W. ALEXANDER'S house, No. 50 West Fifty-fourth Street, engages the attention of every passer-by who cares for architectural beauty. The façade, composed of Carlyle stone in the basement and first story, of red brick in the second and third stories, and of a modified Mansard-roof, with two dormer-windows, is simple, old-fashioned, and homogeneous, and possesses in large measure what the painters call breadth of effect, besides being broad, literally speaking. All the ornamentation is of the mildest and most unobtrusive description, and the spirit of this modesty extends even to the design of the oriel-window above the principal entrance. *The façade.*

Passing the inner vestibule of oak and entering the hall, the note of *The hall.* domesticity strikes the ear at once. You are in a room rather than in a hall; a fire is burning on the large hearth at your right; an oaken screen, from which projects a cushioned seat in balcony-fashion, separates you from the staircase; and *portières* of red-and-gold-colored plush hide the openings into the library at the left, and the rear hall in front. The mantel, treated with great simplicity of outline, but prettily carved, rises above a fire-opening lined with glazed red brick. A wainscoting of oak, five feet high, extends around the walls, which above consist of wood and bronze plates combined, in order to prevent what otherwise might have been too much heaviness of effect—this sacrifice of seriousness making space for more richness and more lightness. The ceiling is beamed and paneled in American white-oak, slightly darkened. Easy-chairs stand in front of the fire, and the sense of home prevails as the best welcome that domestic architecture can create.

In

Stained
glass.

In the library the general tone is produced by the presence, in abundance, of stained cherry. Above a wainscoting of this material the wall-spaces, separated by wide ribs of the same wood, are filled with blue flock-paper, and, higher still, above the line from which the ceiling springs, with similar paper, touched off with several delicate shades of bronze. The beamed and paneled ceiling is of stained cherry also, an effect resembling that of a heightened tint of mahogany. In addition to the stained-glass transoms of the two front windows, one notices the soft, rich tones of the stained glass of the small alcove near the window that is nearest to the front door—a pleasing little retreat where choice *bric-à-brac* and knickknacks reign. The four beams across the ceiling make four intersections about six feet from the four corners of the room, and from each point of intersection hangs a copper lantern, of chaste and suitable design, which gives a *motif* for that arrangement of the wood-work. Other special features of a subordinate kind appear in the decoration of this house, and speak of the intelligence of the general plan of which they are luminous parts.

Oak wood-
work in
dining-
room.

Opening directly from the library is the dining-room, whose wood-work of oak appears in paneled wainscoting, and in paneled but not beamed ceiling. The wall-spaces are covered with a heavy, embossed leather-paper, up to the level of the mantel-shelf, and with a painted flock-paper above it. The impression made by the whole has the elements of the livable and the elegant; the taste for luxury is satisfied if not sated, and the taste for domesticity is more than satisfied. The decoration of this house is based upon the theory that, if you carry ornamentation beyond a certain point, you are in danger of losing the value of what you have already obtained; that if the effect is not destined to be undone, much must be left not done; and everywhere within the building you notice an affectionate and sedulous respect for the theory.

The floors of this house are laid in hard wood, and covered with Eastern and Western rugs of various patterns. The architect is Mr. Robert H. Robertson, who also designed all the decorations.

MR. ASA P. POTTER'S HOUSE.

ON a rocky bluff, overlooking the Atlantic Ocean, is situated Mr. ASA P. POTTER's fine house at Nantasket, Massachusetts. Behind it is a vast stretch of cedar-forests, while in the distant west appear the Boston State-House and the Blue Hills. Out of the rock on which the building stands the cellar was blasted, and at the northwest corner is a formidable bastion, into which the front piazza leads directly.

The size and height of the hall, together with the gallery that goes quite around it, at once impress the visitor to Mr. Potter's mansion. All the wood-work is of old oak, with a wainscot five feet high, and over the mantel-shelf is a happily-arranged group of antique armor. The ceiling is of bronze color, and the walls are of yellow olive. A novel effect is produced by the oaken screen of the stairway, which acts also as a railing to the second flight of stairs, and in which the architect has inserted a very pretty oval window, hung with a silk curtain of neutral reds and yellows. One of the *portières* is of a *terra-cotta* silk-and-linen fabric, trimmed in bluish gray; the other of a bluish-gray fabric, trimmed in *terra-cotta*. The stained glass of the doors and windows is extremely beautiful when the sun shines through them from the southwest. It is easy to see, therefore, that this hall is a very noble feature of the house.

Mr. Potter's private sitting-room, at the right of the principal entrance, is fitted up in California redwood, the walls tinted a light olive, the frieze an olive-and-gold. Two cabinet-doors in the pretty mantel conceal the time-tables of the steam-cars and steamboat to Boston. On the right and left are cupboards, and above them book-cases. In the dining-room,

*German
tea-room.*

dining-room, whose wood-work is of cherry, the plaster of the olive walls has been combed with a coarse comb, above a wainscot five feet high.

Just outside of this apartment is a German tea-room, with a swinging lantern, a direct entrance to the china-closet, and an uninterrupted view of Nantasket Beach and the ocean. Its fine northern exposure and its commanding view make this a most inviting retreat in summer, especially as it is really a part of the extensive piazza in front of the house.

Let us look a moment at some other conveniences of a sort to delight the soul of the housekeeper. The spacious refrigerator is filled with several tons of ice from the outside of the building, and is a room by itself, very accessible to both kitchen and dining-room. The kitchen has an extraordinary number of cubic feet of closet-room, and indeed throughout the house one notices the presence of this admirable trait. The back stairs conduct downward to a commodious laundry and wine-room, and upward to the servants' quarters, which are entirely shut off from the rest of the building. Beneath the principal stairway, and very accessible to the front door, is a large and fully-equipped dressing-room for guests, the wood-work being entirely of cherry. Electric bells are found everywhere that one would expect or care to find them, and running water courses through the house from the celebrated Accord Pond, whose contents have been discovered by actual analysis to be the third for purity in the country.

*Host's bed-
room and
dressing-
room.*

If we ascend to the second floor we find the host's bedroom and dressing-room at the northwest corner—its walls in turquoise blue, its furniture of bird's-eye maple, its bath-room in cherry—and all the family rooms so arranged as easily to be thrown together *en suite*. And, on going to the third floor, especially to the balcony on the north, we are again struck by the extent and beauty of the ocean view. The balcony-windows on this side of the house are French doors set in frames, and, in order to open them, it is necessary first to lift door and frame several inches from their resting-place. In this way, when they are shut again, all draughts are entirely excluded, the doors looking to all intents and purposes precisely like windows.

The

The walls of the drawing-room—to descend to the first floor—pre-<sup>The draw-
ing-room.</sup>sent the novel effect of a dark blue shading up to a pale blue, the frieze and ceiling being of lemon-and-gold. In the library the walls are a pale *terra-cotta*, so combed in the plaster as often to catch the light in varied grays. The large, old-fashioned standing clock, on the first landing of the stairs, tells a story of its own. Finally, it is to be noted that the arrangement of the rocky and in some places precipitous grounds shows excellent taste in landscape-gardening. A rustic lodge, with a thatched roof, is in process of construction at the entrance to Mr. Potter's handsome place.

MR. H. O. ARMOUR'S HOUSE.

MR. H. O. ARMOUR'S house, at the corner of Sixty-seventh Street and Fifth Avenue, fronting on the Central Park, is a massive and handsome edifice of brick and brown sandstone, four stories high, with basement and sub-basement. Its round, mullioned bay-windows run up to the third story: beneath them, on the Sixty-seventh Street side, are carved panels, in the style of the Italian Renaissance; above them, pretty balustrades of wrought-iron work, and, higher still, Queen Anne gables. The projecting porch on Fifth Avenue shows caryatides supporting a richly-carved pediment; and the steps have three broad landings, with two turns, the balustrade being a massive panel of bronze. The basement walls and the circular bay-windows are both of stone. Simplicity of effect, especially in the picturesque sky-lines, seems to have been the leading aim of the architects (Messrs. Lamb and Rich), and they have accomplished it without falling into barrenness. Before entering the building, we may notice the delicacy of the wrought-iron work of the area-railing. *The façade.*

Undoubtedly the chief feature of Mr. Armour's hall is the mezzanine story, occupying its full width. To this mezzanine story the staircase ascends easily, and the guest finds himself on a mezzanine balcony, with a delicate open-work railing (seen in our illustration), through which he looks down into the hall below, and toward the front door. The first turn of the staircase leads to the second story. Particular notice will be taken of the delicately-carved fire-place, under the mezzanine balcony, and of the large stained-glass window above the fire-place, which lights the toilet-rooms. All the wood-work is of white

white mahogany, which appears alike in the very wide—nearly square—door, with small panels below, and stained-glass panels above; in the band or frieze that continues the railing of the mezzanine balcony, running midway between floor and ceiling; in the wainscoting, and in the heavily-beamed ceiling. Lincrusta-walton has been used to cover the wall-spaces.

Dining-room.

Mr. Armour's dining-room is finished in Santo Domingo mahogany, of which material consist also the light, open work of the ceiling and the paneled frieze. At the end of the bay-window a large mantel occupies one side of the room, supported by carved pilasters, and ornamented with a carved cusp. The wainscoting, about five feet high, is composed of paneling with a carved-panel necking, and the transoms of the windows are filled with stained glass.

Japanese frescoes.

In the library we note the large and richly-carved mahogany mantel, and in the parlor a decorative scheme in white-and-gold. Very conspicuous are the frescoes along the staircase-wall, from the third to the fourth floor, with their representations of arbors, birds, and so on, done in a Japanese spirit, and the massive dome of colored glass. The house abounds in the modern improvements.

LIEUTENANT-GOVERNOR AMES'S HOUSE.

ONE of the largest and costliest of the many fine residences which line both sides of Commonwealth Avenue, in Boston, is that of the Hon. OLIVER AMES, which, although finished but a few weeks ago, has already taken upon itself a thoroughly home-like air. Built of massive brown-stone, with elaborately-carved frieze ornamentation and enrichments, it at once arrests the eye by its immense proportions, its richness of well-studied detail, and its commanding situation. No site could have been better chosen for displaying the building at its best. On one side the new park affords an uninterrupted view, while the broad avenue on which the building fronts gives ample opportunity for the beholder to admire the magnificent façade. This favorable situation has been made the most of by the architect, Mr. Carl Fehmer, of Boston, the evidence of whose thoughtful care and study follows one through every turn in the interior. We enter the main hall through a vestibule with richly-colored marbles in pavement and wainscoting, and with vaulted ceiling softly tinted. The sides are lined with statuary, numbering among them more than one *chef-d'œuvre*, while, under a small dome of colored glass, the effect of a large group of figures is admirably heightened by the soft light shed around it from above. The main hall, rising to an immense dome of richly-hued glass, has a gracefully-winding stairway, with a wealth of delicately-carved newels and balustrade; and the generous fire-place, very artistic in design, possesses all the suggestiveness of New England hospitality.

On the first landing of the stairs hangs Jacquet's picture, "The First at the Summit" (celebrated for its connection with the Dumas-Jacquet

Carved
screen.

Jacquet "affair"). The wall along the ascent is illuminated by rich glass windows that throw a flood of brilliant light into the room, heightening the effect of its soft gray-blue coloring, which contrasts beautifully with the natural-colored cherry with which the hall is trimmed. An elaborately-carved screen of open-work partly divides the enormous lower hall, thereby bringing it into more home-like proportions. Opening from the hall is a series of apartments used as library, music-room, reception-room, and dining-hall, and, as one passes from one of these to the other, the evidences of intelligent care in the furnishing, and in harmonizing the various colors, become very manifest.

Old Venetian silk.

The music-room.

Dining-hall.

The library is finished heavily, in mahogany of a deep-red tone; the walls are hung with a copy of old Venetian silk, in low tones of green and brown; the ceiling, although quiet in coloring, is one of the finest pieces of decorative painting in the house; and the hangings, as well as the furniture-covering, of the same soft, greenish hue that we find in the wall-covering, combine to form a restful *ensemble*. On the walls, and indeed in the rooms generally, appear choice paintings, by Munkacsy, Lefebvre, Delort, Landelle, and others. Mr. C. H. George, of New York, in whose hands the library was placed, rightly regards it as one of his best efforts. The music-room, opening directly from the library, is, from the rich and light carving of the wood-work to the last detail of its furnishing, an ideal interior. Its deep frieze of painted canvas must be regarded as a most successful effort of Mr. Juglauri to modernize the spirit of Italian Renaissance painting. The windows are hung with a rich, golden-hued plush, the tone of which pervades the entire room; the carved and fretted wood-work is heavily gilded, and the ceiling gives the finishing touches to the whole. The reception-room, also *en suite* with the library and music-room, is quite their equal in artistic excellence. The large dining-hall, which crosses the entire house, is heavily finished in carved oak, its massive wooden ceiling, supported by caryatides nearly life-size, than which few finer specimens of modern wood-carving exist; the subjects, chosen from the Greek mythology, are interpreted with spirit and keen appreciation.

The

The wall is covered with a dull-blue silk tapestry, an admirable foil for the wood-work, throwing its salient features into necessary prominence; while the hangings enhance the effect, being of a warm, low-toned madder-red, with embroidered frieze-bands of great beauty. It is enough to say that the admirable furnishing of this magnificent apartment fully sustains the dignity and character of the *ensemble*. At the east end, built into the wall as a permanent fixture, is the large oaken sideboard, heavily carved and finely adapted to display the luxurious table-service which it contains. Opposite the entrance-doors, the huge, carved chimney-piece, with its bright brass fittings, adds its note of cheer; while the table and chairs constitute good examples of the characteristics of the school of which the apartment is a study—the early German Renaissance. Seven windows provide abundance of light, and the branches of candles along the walls suggest a brightness when the curtains are drawn.

*Carved
chimney-
piece.*

A visit to the various bedrooms shows that the attention bestowed on the lower story has not stopped there. Each room is a color-study in itself, and each seems more artistic than the preceding one. Altogether, the house is such a one as befits a Lieutenant-Governor of Massachusetts, and is an ornament to the city in which he lives.

GENERAL C. A. WHITTIER'S HOUSE.

OF late there have appeared in Commonwealth Avenue, Boston, so many important private edifices that to say of any one of them, "It is notable," means a great deal. Such a saying, however, is true of General WHITTIER'S new house, which, although not so large as Lieutenant-Governor Ames's, nor so elaborate as Mr. Frederick L. Ames's—each of which is distant only a stone's-throw—commands attention. If, moreover, it does not contain the wealth of carved wood which Lieutenant-Governor Ames's house contains, nor the wealth of marble-work and stained-glass effects which Mr. Frederick L. Ames's house contains, it is manifestly unnecessary to judge it by those two splendid and costly palaces, of which, probably, Commonwealth Avenue is sufficiently proud. The architectural effects in General Whittier's house are very modest in comparison with those produced elsewhere by Mr. H. H. Richardson, the justly-celebrated architect—with even so concentrated an effect, for instance, as the mantel of the Rev. Phillips Brooks's library in the rectory of Trinity Church, or so balanced and yet sumptuous an effect as that of the interior of Mr. Knight Cheney's house in Manchester, Connecticut; but there are many features suggestive not of Mr. Richardson, indeed, to whom American architecture is greatly indebted, but of a pupil of Mr. Richardson. That the general's house shows no scrupulosity as respects expense is another feature of the pupil rather than of the master; and that, in many places, the great cost might have produced a less commonplace showing is obvious, even to those who admire what is admirable in it.

Architectural effects.

Undoubtedly the most interesting feature of the general's house is
the

*Bamboo
frieze.*

the main hall, which has been finished almost entirely in darkened oak, the principal exception in the use of that material being the frieze, which seems to be of bamboo, although the coloring is the same as that of the wood-work in general. If, however, this frieze be taken simply as a piece of bamboo imitation, the coloring is fully explained, even if the propriety of the use of such material in an oaken hall be questioned. No spectator, however, will question the extreme delicacy of the special decorations of the hall-work, which appears not only in the abundant low carving of the arches, the architraves, and the large mantel-piece, but in the treatment of the general scheme itself; and, if any criticism were made in connection with it, the most obvious would be that the delicacy was so extreme as to compel a wish for the presence of a certain amount of contrasting ruggedness, or boldness, or candor, or whatever else we may call it. The stairs are wide and of easy ascent, and so placed as not to force the conviction that they are robbing the hall of needed space. For the sense of spaciousness is as vivid as the sense of modesty; the hall is practically a room rather than an anteroom, although it would be unjust to claim for it proportions absolutely princely. Boston, so far as the Back Bay region is concerned, is a city of spacious halls. General Whittier's hall is spacious, but it is not particularly so, and certainly not unduly so, at least to a Bostonian. The whole neighborhood, with its wide avenue and its wide façades, fosters the expectation and even the demand for roominess. Where the conditions of house-building are so ample, so free from narrowness, so unlike, in a word, those imposed upon New York City by the geographical configuration of the island, one looks for large halls—one even asks for them. Both the desire and the seeking are met in the interior aspect of General Whittier's fine mansion; it would, perhaps, be wishing too much to wish that they had been perfectly satisfied.

*Recess in
library.*

There is largeness sufficient, however, in the recess in the library, in which the fire-opening is placed; and here, again, no considerations of mere cost were consulted by the owner in his dealings with his architect;

architect; while, nevertheless, the latter seems to have been positively instructed to indulge himself in no empty show. The owner's good taste has been not only active and pervasive, but authoritative; and one may imagine him to have constantly enjoined upon the man who had contracted with him to be the spender of his money: "Spend what you like, but keep your effects down. If you must have a great deal of cash in order to produce what I want, remember, please, that what I don't want is a meaningless and ostentatious show." The linings of this recess are of colored marble, of a tone dark enough to harmonize with the walnut finishing of the rest of the room. A few pictures hang on the walls, the most interesting being in black-and-white, for the furnishing, like the finishing, of the house is of a quiet and simple order; and, as in this department the owner has been able to consult his taste more nearly immediately than in the department of general construction, it being possible when furnishing your home to come more closely in contact with what you do than when building it, the results more clearly and surely reflect his taste. In the dining-room, which opens directly from the library, the quality of the mahogany wood-work is so delicate that to make a successful photographic reproduction was peculiarly difficult. In some rooms, full of details, length of time seems to be the main prerequisite to such a reproduction; but here it was exactitude rather than length, and twenty minutes with the camera produced effects more satisfactory than twenty hours elsewhere. The reader will notice particularly the pleasant features of the cupboards on either side of the mantel, and the general aim for solidity, richness, and quietude. The color also partakes of richness and quietude, in a key very low, but without a shade of gloom. Many city dining-rooms are so dark, both in color and in poverty of daylight, that the impression is depressive. General Whittier has kept his dining-room low, cool, modest, but gently stimulating as well, by reason of complete richness of textures and perfect harmony of tone.

*Wood-work
in dining-
room.*

When we ascend to the second floor the interest of the house increases in a sort of geometrical ratio. Here the artistic results are produced

Mrs. Whittier's boudoir.

produced by the simplest of means; and particularly does Mrs. Whittier's boudoir show at how little comparative cost a beautiful effect may be gained. All the wood-work is of light wood, not oiled or stained, but painted a yellowish brown; and the walls are covered with paper of a lighter tint. The simplest possible scheme of carving appears in the mantel. In fact, we have reproduced this room to show how effective so simple a scheme can be, not only in the mantel, but throughout the entire apartment. The furniture, it will be seen, corresponds with its surroundings. The consonance is complete. That closet-room—and plenty of it—is desirable in such a place, no experienced husband will be likely to deny; in this boudoir is an abundance of closet-room, and the plans for it are so arranged that their fulfillment brings added beauty and freshness. All the wood-work over and near the principal doors, which open into the second-story hall, is made to serve the purposes of convenient cupboards; and the very hinges on which the doors of those cupboards swing are a charm to the eye. The bedstead occupies a large alcove which can be entirely separated from the boudoir itself by *portières* of appropriate tone; and the toilet-table, the lounge, the chairs—in fact, every piece of furniture—bear each some sign of the owner's cultivated taste. To study such a room is of itself an education in the art of furnishing one.

A De Neuville.

General Whittier's house contains no great exhibition of oil-paintings; but there hangs in the dining-room a large De Neuville, admirably handled, a characteristic transcript of a leaf from the late Franco-German War. The impress of a personal sentiment is on all of this painter's work, which saves it from degenerating into the mere journalist's note-book class. His, too, is a genuine manner, free from the monotonous smoothness of the school of David and the classics, on the one hand, and, on the other, from the vagaries of the impressionists.

MR. R. H. WHITE'S PARLOR.

THE representation of Mr. R. H. WHITE's parlor, at his well-known establishment in Boston, shows some effects that have not yet appeared in this collection of interior views of American houses. The photographer has been unusually successful, and the gelatine-plate which is founded on his work, and is used in this book, has great perspicacity and extraordinary harmony of tone. Both the size of the room and the largeness of its general treatment, not less than of its more important details, make it impressive at the first glance; and, when the spectator carries his attention to the simplicity of the materials used by the architects (Messrs. Peabody and Stearns, of Boston) in embodying their idea, his admiration increases. The walls are of plaster, painted *The walls.* many times in a low, deep tint, suggestive of old gold; the arch inclosing the clock is of glass mosaic; and the immense fire-place has a facing of Victoria marble, a lining and hearth of glazed tile, and a back of iron. A balcony at the right of the fire-place is intended for the use of musicians.

The general effect of the decorations of this room is one of richness in reserve. To pass directly from the crowded streets of Boston into such a place is a strange experience daily to hundreds of Mr. White's friends. Architecturally considered, the lines are beautiful; and, as a piece of color-decoration, this parlor is superb. It also stands as an *The parlor.* instance of what may be done when the architect and the decorator are either the same person or so united that their work is one. Messrs. Peabody and Stearns, in most of their enterprises in Boston, have been fortunate in having had the control of the finishing as well as of the construction

*Unity of
plan.*

construction of the houses erected by them. In a case like that of the Union League Club in New York, for example, although they furnished the plans for the edifice, their authority over its interior decoration was only partial. Other artists were represented also; and the dining-room has a scheme quite apart from that of the drawing-room, and the drawing-room a scheme quite apart from that of the hall. Some of Messrs. Peabody and Stearns's new houses in Commonwealth Avenue, where their control extended to the interior effects as well as to the exterior, present very pleasing examples of artistic unity and modesty.

GENERAL N. L. ANDERSON'S HOUSE.

GENERAL N. L. ANDERSON'S house, No. 1530 K Street, Washington, D. C., is easily the most interesting private residence in the capital of the nation—a fact due to the intelligence of the general in selecting Mr. H. H. Richardson as his architect, and also to the ripened taste of the general himself. The first entrance into the building fixes one's attention upon the novelty of its artistic effects. There is no house like this one in the city, nor, for the matter of that, anywhere else, so far as we know. The material of the wood-work of the hall is quartered oak, copiously ornamented with carving. Oak beams cross one another in the ceiling. The screen-work of the staircase is Moschrabeyah lattice, also of oak; and each banister is carved after a pattern of its own—a device in the interest of variety rarely met with, but which really exerts much more influence than at first one might be inclined to suppose, for it suggests to the spectator an absence of machine scroll-work throughout the ornamentation of the interior, it speaks a word in favor of artistic hand-made results, and it attests an appreciation of them on the part of the host. The mantel is of yellow Italian marble; and the beautiful stained-glass windows are successful representations of the spirit of sunset, in tones that run from red to blue. The manufacturer of these fine pieces of color is Mr. Treadwell, of Boston, and connoisseurs who have had the pleasure of seeing them will recall the softness and richness of their lusters.

*Wood-work
of hall and
staircase.*

The parlor of General Anderson's house is painted a creamy white-and-gold; the ceiling is gray, with tracery of gold; and the walls are hung with reddish tapestry, on which appears a figuring in gray. The harmony

*The draw-
ing-room.*

harmony is as complete as the aim is simple. Nothing has been done for ostentation; yet the results obtained invite analysis, and are even strong enough to upset certain conventional theories of specialists. Nor does the beauty of this drawing-room pale before its frieze of *appliqué* gold, in raised disks; or its *portières* of old brocade, in delicate colors, which reappear in the coverings of the furniture; or its blue-bordered gray Agra rug; or, least of all, the sheen of its curtains of yellow Japanese silk.

"The
Den."

One of the pleasantest rooms in General Anderson's house is "The Den," which opens from the hall, near the foot of the staircase. The tone is a dark olive-green, and both walls and ceiling are covered with gold-and-red Japanese paper. There is some excellent cabinet-work here, and the whole appearance of the place is charming.

Portrait by
Gilbert
Stuart.

No effort has been spared to realize an excellent ideal of a dining-room; and what Mr. John Lafarge's stained-glass windows have failed to accomplish is supplemented by the mantel of Sienna marble and the carvings of San Domingo mahogany. A beautiful portrait, by Gilbert Stuart, is inserted in the wood-work above the mantel-shelf, which represents that distinguished painter in the way in which his admirers like to see him—that is to say, in the way in which all of them will agree that he infinitely surpasses Benjamin West.

General Anderson's house, we repeat, is a happy illustration of the unique effects that may follow a judicious choice of an architect. Mr. H. H. Richardson's genius is chiefly confined nowadays to the erection of public buildings of importance, and in such work his faculties undoubtedly have freer and therefore pleasanter scope than in the construction of private houses. It is not likely that he will again try his skill in the latter direction, because his health is delicate, and his enterprises already in hand are many. But General Anderson's house is so choice in its plan, so elegant in its appointments, and so novel in the beauty of its principal artistic results, that Mr. Richardson himself might easily be satisfied with it.

MRS. BOWLER'S HOUSE.

Mrs. G. B. BOWLER'S house, at Bar Harbor, Maine, was built by Messrs. Rotch and Tilden, of Boston. It is one of those structures that belong especially to the new era of American architecture, upon which we entered about four years ago, and which has not yet given full manifestation either of its presence or its promise. In a series of articles now appearing in "The Century" magazine, an effort is making to do in another form, and on a smaller scale, what has been doing in "Artistic Houses," namely, to show choice examples of the spirit of this new and notable epoch; and in that series Mrs. Bowler's house appears with deserved prominence. To us the edifice is interesting, not merely in itself, but in its relation to scores of successors that will soon follow it amid the enchanting scenes of Bar Harbor, for enchanting those scenes certainly are; the blue of the waters is more profoundly blue than the Mediterranean; the curved lines of the many harbors repeat, on a magnificent scale, Hogarth's line of beauty; the mountain scenery is majestic; the islands rival in beauty and in site the Thousand Islands of the St. Lawrence; the atmosphere is bracing as is no tonic of the materia medica; and the numerous coves and bays offer to the yachtsman and the canoeist the pleasantest and safest retreats. Boston architects expect to reap a rich harvest at Bar Harbor; and the fine gray-stone house of Mrs. Bowler, which Messrs. Rotch and Tilden have set among the pines of the sands, is so original and interesting in outlines that the architecture of the new era will not be loath to own it. Of that better, freer, and larger type of art it is, as we have said, a forerunner.

The situation.

The

The hall.

The hall, which has been reproduced for the ninth section of "Artistic Houses," will strike most readers very favorably. It is to be noticed, in the first place, that the architects have constructed it with careful reference to the lighting. The sunshine has free access; and with the sunshine come glimpses of foliage that make a pretty fret-work athwart the window-panes. There is not a hall in our whole collection which is so noteworthy in this respect; and the first entrance into Mrs. Bowler's house produces a stimulating impression by reason of the abundance of its luminous resources. The double ascent of the stairs is toward the exterior landscape, and when one reaches the main landing he finds himself on a balcony which commands from the rear an extensive view of out-doors, and from the front an outlook into the first and second stories. The hangings on the wall are, in the main, of Eastern stuffs, delicate in tones and textures; there is an abundance of them, and their arrangement is tasteful. The carvings of the wood are carried far enough to secure attention, but not far enough to become self-assertive.

The balcony.

Inside the house the effort has been to combine the solid attractions of a city home with the less solid attractions of the typical home by the sea-side, although, as at Newport, the tendency toward long sojourns grows, and with it the disposition to make the sea-side abode as comfortable as urban tastes demand.

Wood-work.

The wood-work of the hall is strongly-grained ash, unfilled, to give full force to the grain, and stained black. The walls above the dado are covered with paper, having alternating courses of cream and soft yellow, with blue lions rampant on the cream courses, the whole imitating the paint on the stone-wall surfaces of mediæval castles.

The dining-room, opening at the right of the hall, and extending the depth of the house, has a very high dado, stained a dark brown. The drawing-room, at the left of the hall, is in white-and-gold; and the library beyond is in deep brownish-reds. Through these rooms is a vista of eighty feet.

The first story of the house outside is of stone, with trimmings of red

red granite, and walls of gray granite, whose faces were split designedly from surface-ledges. The second story is half-timbered, got out by hand to give the axe-marks, and painted a deep red. The roof is *The roof.* sprinkled with red and dark pebbles, and stained very dark. The general style of the building may be described as mediæval. Very interesting is the situation, under the shoulder of a craggy bluff, but still high above the sea, which almost throws its spray over the piazza in front, and runs into a quiet cove beside it.

MR. GODDARD'S HOUSE.

SIR JOSHUA REYNOLDS used to say of Frank Hals, the Dutch portrait-painter, that the features of the faces which he painted were so well "put together," as the painters say, that the character of individual nature was strongly marked, to a degree not found in any other painter, and that, had he joined to this most difficult part of the art a patience in finishing what he had so correctly planned, he might have claimed the place which Vandyke, all things considered, so justly holds as the first of portrait-painters. And Hazlitt has observed that, while the gross style consists in giving no details, and the finical style in giving nothing else, Nature contains both large and small parts, both masses and details; and so do the most perfect works of art. The union of both kinds of excellence, of strength with delicacy, as far as the limits of human capacity and the shortness of human life permit, is that which has established the reputation of the most successful architects; and this truth is suggested, in some measure at least, by Mr. GODDARD'S house at Providence, Rhode Island, which has acquired a reputation much wider than the confines of that city.

The architects of this building, Messrs. Stone and Carpenter, have succeeded in producing a number of novel effects, especially in the interior, and the first of these to be noted in this article is the treatment of the frame-work of the sliding-doors between the library and the dining-room. In any ordinary scheme this treatment would seem almost obtrusive on account of the importance given to it by the size of the panels, the abundance of the arches, and the elaboration of the carvings; but the ceiling, the book-cases, the single doors, and the mantels,

*Wood-work
in the li-
brary.*

mantels, have been worked up to it faithfully and harmoniously. The difficulty of preventing the facings and the pillars from being too assertive is obvious to any one who will observe their values, even in the illustration. Examine the library, and see how the wood-work border of the ceiling supplies a needed strength, and how generously the wide shelves of the book-cases are provided with moldings and carvings. The hard-wood parquetry is only partly covered with Eastern rugs, whose patterns suit the frescoed designs of the center of the ceiling; and the upholstery of the furniture repeats the tints of the wall-spaces and the hangings. Throughout this library the spirit of the decoration shows no haste to be something for its own sake, no thirst for notoriety, but rather a solid and substantial reticence that comes of a recognition of an ulterior aim to make the room fit for its purpose. Even the paintings that adorn the walls are witnesses to the same pervasive sense. A great artist in furniture, says a contemporaneous essayist, might find public appreciation nowadays. He might find some pleasure, we think, in the tables and chairs of Mr. Goddard's library; and, if any student will recall the antique designs preserved in the Museum of South Kensington, and written about in the illustrated manuals, the furniture of this room will not appeal to him less sympathetically.

*Dining-
room man-
tel.*

This library opens into a delightful dining-room, where the wood-work, particularly of the mantel and the sideboard, presents unusual grace of line and delicacy of ornamentation. The architectural features of the mantel have been very carefully thought out, and will bear a studious examination, entering almost into that cultivation of daily life, by the presence of objects of beauty, which demands direct criticism scarcely more than the blue sky itself. This dining-room, taken as a whole, pleases by the charm of its general effect, possessing the fine merit of a satisfying *ensemble* to most persons who look at it without captiousness of spirit. It is much to say so; but we venture the assertion that Mr. Goddard's guests have felt so scores of times.

DR. HAVEN'S HOUSE.

THE visitor at Dr. HAVEN'S house, corner of Commonwealth Avenue and Exeter Street, Boston, enters a hall that leads by one door into the doctor's office, and by another into his private reception-room, the two apartments adjoining each other. The walls of the office are golden, the ceiling is a neutral monochrome, and the furniture chiefly of mahogany. A well-filled professional library, in French, German, English, and other languages, occupies one side of the room; and the chief pictorial attractions are two oil-paintings by Elihu Vedder. Indeed, this artist seems to be a favorite here, for a third most important work of his hangs in honor on an upper floor. "Vedder's creations," said the present writer on another occasion, "have for the most part a moral rather than a merely poetic significance. They hold close relations with the human conscience. With so roseate a mythology as Diaz expounded they have no affinity whatever; they concern themselves with the reign of everlasting law and retributive justice. An accomplished technician Vedder certainly is; but, were he a Meissonier with his pencil, he could never content himself with Meissonier's limited literary range. He deals in the highest and most vital moral ideas; he is not only a persistent narrator and expounder of literary matter, but a persistent narrator and expounder of the most mysterious and tremendous moral truths. He prefers mystery of thought to mystery of handling. 'I can't look at these people talking as mere technique, mere rags, mere souls without a history,' he said once, 'I can't do it. It is impossible. For instance, the other day I saw a man driving sluggishly along the streets, on the way to an armory, a cart, to the tail

tail of which was attached a field-piece—a twenty-four-pounder. Nobody stopped to look at it. Good heavens! it represented all the difference between America at peace and Europe in the clutches of the Nihilists. I can't help seeing the whole state of society in a thing like that.' Need it be added that, with such views, Vedder feels keenly the limitations of the painter's art; or that, at times, he is much more inclined to use a pen than a brush? Yet the true worth of a work of art is conditioned by the worth of the man that made it; and it would be impossible for a painter, with convictions so serious and intense, to lose the manifested power of them when putting pigments upon canvas." The examples of Vedder in Dr. Haven's collection fully illustrate this point. One of them is founded upon that poem of Aldrich's:

"Somewhere in desolate, wind-swept space,
In Twilight-land, in No-man's-land,
Two hungry shapes met face to face,
And bade each other stand.

"'And who are you?' cried one, agape,
Shuddering in the gloaming light;
'I know not,' said the other shape,
'I only died last night.'"

And the expression of unutterable bewilderment on his face is such as a master alone could have rendered. Another painting, entitled "In Memoriam," shows a characteristically sturdy—we might almost say brawny—woman standing in a wilderness, beside a fluted column which supports a boar's skull, and on which is the inscription—

"Ceus flos unus superstes
Inter mortuos jam socios vigens,
Sic et in corde desolato
Vivit adhuc nomen illud,"

the local color everywhere sacrificed to tone, and the pictorial effect of very much less moment than the grandeur of the literary idea.

The

The hall of Dr. Haven's house is in light wood, and above the fire-opening a finely-carved panel appears. Carved griffins are seen on newel-post and mantel-pillar. A notable feature is the facility with which the hall, the dining-room, the drawing-room, and the music-room can be thrown together, so as to produce the effect of a single large apartment. The dining-room is handsomely finished in cherry; and the sideboard, with its three arches supported by clustered pillars and beautifully carved, is a part of the wall-treatment of an entire side of the room. The table and chairs are old, and of carved oak. *Notable feature.*

In the drawing-room one meets with a third painting by Vedder, a circle of saints in the clouds looking down upon the starlit manger in Bethlehem, where Christ was born, the design illustrating the verse, "Prophets and priests desired him long," and the clouds being so treated that they seem to consist of an innumerable array of angels' wings. Another very interesting picture, entitled "Music," is a specimen of collaboration, on the part of Van Balen and Breughel, of the seventeenth century. Dr. Haven's house is furnished throughout with rare good taste, and possesses artistic attractions of the kind that connoisseurs appreciate.

MR. JOSEPH H. WHITE'S HOUSE.

WHILE approaching Mr. JOSEPH H. WHITE's residence, at Brookline, Massachusetts, the visitor's attention is concerned, first of all, with the spaciousness and elegance of the undulating grounds that lead up to the noble terrace on which the house is built; and, if, after entering the building, he takes his position on the piazza at the end of the hall, *Prospect from the piazza.* the view, on a fair day, will prove enchanting. He finds himself about sixty feet above the pleasant highway along which he came. Directly in front of him, and across that highway and the long, grassy slopes, is a reservoir that looks like a lake. From a thick-set group of oaks and chestnuts beyond it rises a church-spire; and among the nearer trees, all of which are on the premises, he recognizes some noble pines and elms that must have held their stately beauty at least a hundred years. The golden dome of the State-House, in Boston, glistens conspicuously at a distance of four miles, across an intervening valley with trees and far-off houses. There is a unique view of this fine panorama from a small oval window in the dining-room.

We step back from the piazza into the hall: its vestibule wainscoted *The hall.* in white-oak, and provided with oaken doors; its dimensions not less than forty-five feet in length and twenty-five in breadth. Standing with our back against the piazza-door, through which we have just come in, we see a wide oaken stairway, of easy ascent, and at its right an entrance into the billiard-room. Still nearer, at the right, a double-door, with *portières* of blue plush, faced with velvet, opens into the dining-room. On the left, directly opposite, a similar door leads into the library, and a single door into the parlor; while still nearer is a wide fire-place,

fire-place, surmounted by a large oil-painting of "Miranda on the Coast," a full-length figure in gray costume. Nearer still, in the left-hand corner of the hall, and also in the right-hand corner, is a pair of immense porcelain vases, of great beauty. A three-quarter ideal figure of a gorgeously-dressed and bespangled Greek girl, by Lecomte, has much warm coloring. The walls are wainscoted to a height of five feet, and then tinted in Indian-red, which, together with tints of gold, brown, and gray, appear again in the panels of the heavily-beamed ceiling. Most of the furniture consists of easy-chairs, covered with morocco, or with antique tapestries, very soft, by reason of the fineness of their textures. There is a large center-table, eight feet long by five feet wide, on which, in addition to a variety of choice books, appear vases filled with fuchsias, English primroses, and umbrella-ferns; but, of all the flowers that bloom within this charming home—and you find them at almost every turn—the lily is the favorite.

Hall furniture.

We go into the dining-room next. Here a leather-paper of old gold covers the spaces above a darkened wainscot of oak, and a ceiling of old gold shows a variety of geometrical designs. Very superb is the fifteen-feet-wide mantel, behind an arch whose spandrels are exquisitely carved, and whose surface underneath is of gold, adorned with effects of precious stones. Three water-color figure-pieces are by Tissot, and two family portraits by Hubert Herkomer. The oaken sideboard, unobtrusive yet elaborate, has five arched panels. An immense India rug almost covers the hard-wood floor. Embroideries, woven in France, after antique designs, adorn some of the chairs, while the rest are upholstered in leather. The four juxtaposed windows on the south side are a noteworthy feature of this chamber of festivity, where the large sticks of hickory-wood, that lie upon the French andirons of hammered iron, are not needed to foster a sense of genial hospitality.

Dining-room mantel.

Mr. White's fine collection of oil-paintings is found chiefly in the library and the drawing-room. He has the distinction of owning, perhaps, the noblest landscape ever painted by George Inness—another method of saying the noblest landscape ever painted by an American artist.

Oil-paintings.

artist. It is a view of St. Peter's, with the Vatican and its gardens, at sunrise, a rainbow shining beyond the dome. Then he has a figure-piece by George Fuller—"Lorette," a Canadian peasant-girl—enveloped in those misty and mysterious golden tones which this painter has taught us both to expect and to respect. To say that these two American paintings manfully hold their own beside the examples of Merle, Diaz, Tissot, Lambinet, E. Frère, and Robie, is to speak the unvarnished truth.

*Painting
by George
Fuller.*

On leaving this commodious and delightful house, the visitor is attracted again by the great width and swing of the grassy slopes and cultivated gardens that surround it, and by the magnificence, splendor, and variety of the distant views.

MR. W. S. HOYT'S HOUSE.

ONE of the boldest and most striking interior effects in this collection is that of Mr. W. S. HOYT, at Twin Islands, Pelham, New York. These islands, it will be remembered, are situated in Long Island Sound, a little south of Glen Island near New Rochelle. When one gets there on a summer's day the scene is beautiful in the extreme along the gently-breaking surf and the shimmering ripples of the Sound, whose waters, directly in front of the house, are eighteen feet deep, affording fine facilities for the largest-size vessel that is likely to seek moorings in the neighborhood.

Of no special style is the building, save that which describes the owner's taste, he having been able to dispense with the services of architects, and to build precisely as suited him. The first story is of stone, gathered for the most part near by; and the two upper stories are shingled. As the visitor enters the hall he finds himself in a place altogether different from what he has seen elsewhere; in fact, we believe that the habitable world would be searched in vain to find a retreat which bears the faintest resemblance to this. It is L-shaped, the longer arm fifty feet in length by fifteen feet in width, and at its extreme end appears an Oriental divan, strewn and canopied with stuffs of varied soft and bright hues, so arranged as to tempt the most wakeful and the least tired. The low ceiling is heavily beamed with California redwood, with which also the wall-spaces are paneled. The shorter arm of the L, seen in our illustration, shows the wide mantel of red brick, with its opening so deep that comfortable seats for half a dozen or more persons are permitted on either side of the fire. The
andirons

*Remark-
able hall.*

andirons were made after Mr. Hoyt's own designs, by the village blacksmith; and the back of the fire-place is a sheet of casting, on which appear two standing figures in relief. Above the narrow mantel-shelf of brick is a moose's head, of wondrous proportions and successfully preserved, flanked by relics of Indian equipment for war or chase. An old bellows at the left is decorated with Venetian carving. Halberds of various patterns, a two-handed sword, arquebuses, a man in armor in a niche, cross-bows, mail shirts, battle-axes of barbarous nations, an old Italian gun-stock, a fifteenth-century spinning-wheel, and furniture without upholstery, gathered from many an old palace, are noticeable against the wall, on the floor, or about the mantel. So curious, multiform, and interesting a collection of arms and armor is rarely seen outside a museum, and these specimens have all of them the additional interest of *souvenirs* of foreign travel on the part of host and hostess. The arrangement of the armor and coats-of-mail on the right wall is seen in the illustration, and also the pieces of antique tapestry which succeed one another till the divan is reached, fifty feet away, where glorious glimpses of the Sound are inexhaustible. The principal part of the back of this divan is Chinese embroidery on a white-silk ground; two or three pieces of the same stuff, pinned loosely together to form the canopy, are caught up in full festoons at a point whence a small lamp hangs by a chain of old iron.

*Ceiling of
matting.*

Adjoining this singular and fascinating hall, and on a level a foot lower, is the drawing-room, finished in yellow pine; and opposite the drawing-room, on the other side of the hall, is the dining-room, with a huge mantel of blue enameled brick, and walls paneled to the beamed ceiling in California redwood. Quite unique in effect is the sitting-room, whose ceiling has been laid with strips of matting in irregular panels, and whose wainscoting shows similar treatment. The shop on the third floor would delight an amateur carpenter or blacksmith, with its forge, bench, and complete sets of tools.

Mr. Hoyt's house is a self-reliant expression of individual taste, that stamps itself indelibly on the memory.

MR. JOSEPH S. DECKER'S HOUSE.

AT No. 18 West Forty-ninth Street stands Mr. JOSEPH S. DECKER'S finely-decorated house, where some of the best-known artists of this country have left the marks of their skill. You enter the main hall through a vestibule of oak, in whose massive doors and large transom Mr. John Lafarge's stained glass produces—especially at night, when the lights are burning behind it—an extremely beautiful and tender play of highly-vitalized color, the pearly, opalescent, and ruby hues being particularly lustrous. Their winning radiance is echoed in some of the tints of the screen in front of the staircase. Another screen of oaken spindle-work divides the staircase from the middle hall; and the finishing of both halls is in oak throughout.

The first room to the left after entering the house is the parlor, which Messrs. Cottier and Company have converted into a place of princely but peaceful splendor. Silk damask of an exquisite rose-pink covers the walls from frieze to wainscot, and the ceiling is painted in bronze, over a modified plaster or "composition" surface, in which the deeper traces of the brush-work are abundant. Of similar substance and tint is the frieze itself. A costly Renaissance mirror hangs above the mantel-piece; and as for the furniture it is costliness itself, especially the very striking mahogany cabinet, with its profusion of hand-painted panels, and the carved rose-wood sofa, the like whereof in decoration, shape, and solidity, one might go many blocks to find. The least careful observer will scarcely fail to notice the artistic success of these hand-painted panels, particularly the ones that bear representations of female figures, each of which is good enough to be admitted

into

into an annual pictorial exhibition, and important enough to attract attention in the midst of much more important surroundings. These pieces and their fellows were made in this city by the Messrs. Cottier; and there is scarcely another piece of furniture in the room that does not stand as an exponent of what is sterling and choice in the joiner's art. The hangings of tapestry, and the *portières* of *appliqué* work on plush, are felicitous in color and fine in workmanship; and the same is to be said of all the hangings and *portières* throughout the principal floors.

The dining-room.

The visitor passes from this sumptuously-furnished parlor through the middle hall, with its spacious fire-place, its delightful Venetian lanterns of bronze, and its sense of hospitableness, into the dining-room, where the wood-work is of mahogany—mahogany in the heavily-beamed and paneled ceiling, mahogany in the elaborate wainscot, mahogany in the magnificent and lofty mantel. Of mahogany, too, are the chairs, covered with stamped and illuminated leather, and the handsome side-board and table. Tapestry, in which the dark-blue tints prevail, lines the wall-spaces, which are further decorated by a series of bright and interesting water-color drawings. This dining-room is a place for a man of taste to refresh himself in.

On ascending to the second story one notices the pictures in black-and-white that thickly stud the walls, and, after going through the rooms, the ease and comfort of their arrangement, not less than of their *ensembles*. To the host's bedroom are attached two elaborately-furnished dressing-rooms, which can be separated by sliding-doors; the bath-room is lined to the ceiling with encaustic tiles, in the interest both of health and beauty, and all the appurtenances are of the latest and most approved design.

Library.

In front, directly over the parlor, is Mr. Decker's library, the width of which has been much increased by an alcove that occupies the space devoted in some houses to the hall bedroom. Here the walls and ceiling are covered with stamped flock-paper, of varied conventionalism of design, and of tints ranging from olive-green through bronze to gold, producing

producing an effect at once subdued and rich, which is repeated by the tints and textures of the hangings and *portières*. A large bronze chandelier depends over the center-table; and the furniture is chiefly of mahogany, upholstered in low tones, in harmony with the prevailing environment. Several beautiful etchings, notably a figure-piece by *Etchings*. Tissot, and "The Angelus," after Millet, are among the pictorial treasures of this artistic and inviting retreat.

MR. JOHN WOLFE'S HOUSE.

MR. JOHN WOLFE'S handsome house, at No. 8 East Sixty-eighth Street, near the Central Park, which its bay-windows overlook, and from which the spring breezes blow directly into the front windows, has been celebrated for a noble collection of oil-paintings. These, however, were recently sold by the owner, in order, it is believed, to make room for an even finer array of similar treasures, Mr. Wolfe having special facilities therefor, in his knowledge of artists and art-dealers at home and abroad. The representative of his house in this portfolio is the dining-room, which Mr. D. Lienau, the well-known *The dining-room.* architect of New York City, has taken special pains to make beautiful and luxurious. The style, as the illustration shows, is the Italian Renaissance, though no servility characterizes the artist's adherence to it. Rising almost to the full height of the lofty ceiling, the pilasters, richly carved at the bases and fluted above them, rest upon the deeply-paneled wainscoting. The wall-spaces are occupied by examples of the modern French school of landscape and figure painters, not framed and hung, as usually is the case, but so let into the surrounding wood-work *Paintings framed in the wood-work.* as to make the latter seem built for the purpose, and quite felicitously so. Thus, too, with the Greeks and Romans, painting was decorative in its functions, going hand in hand with its sister art of architecture, and, indeed, existing for its sake. Thus, too, in the middle ages, it identified itself with a special structure or a special occasion, not living a life of selfishness, but modestly serving as opportunity offered. In fact, it may be said to have been a good Christian, doing unto the other arts as it would have them do to it; nor did the other arts disdain

dain to return the courtesy. It is interesting, also, to note that the pictorial art of Japan, so potent in these days, was at first employed for the interior decoration of palaces, being considered out of place unless—like the terrace in modern landscape-gardening—it was treated so as to become a part of the building itself.

"The
Wine-
Tasters."

As Mr. Wolfe's beautifully-carved *étagère* is built into the wood-work of the wainscoting, and is properly a development of it, so has his fine oil-portrait of the German painter Hasenclever been built into the upper part of the *étagère*. Here one sees him standing life-size, and holding high in his uplifted right hand a wine-glass full of the ruby fluid he has so often depicted so well, while in front of him, on an easel, rests the picture, "The Wine-Tasters," that has made him famous in his own land and in ours. The subject has a certain appropriateness to the place, and the congruity is by no means lessened by the fact that the portrait is a gift from the author to the host.

Paneled
ceiling.

There are other pictures in this handsome dining-room, but we pass them to notice the ceiling, which has been laid out in panels or *cassettes* of black walnut—the material in which the entire room is finished—beautifully carved, and with deep recesses. Neither paint, canvas, nor plaster appears anywhere on the surface of this ceiling, the wood having an oil-finish. The mantel, a highly decorative and dignified piece of work which centers the attractiveness of the room, has a carved shelf about six feet long, surmounted by two ornamental columns that work in with the design of the ceiling, and resting upon two massive lions, carved out of solid walnut. The buffet, also of walnut, and built in like the *étagère*, has a heavy slab of marble, and above it a shelf supported by carved brackets. The floor is of hard wood, covered by Eastern rugs. The furniture is of carved walnut and embossed leather. The elegant chandelier was imported by Mr. Wolfe from Paris.

We may speak also of Mr. Lienau's two handsome ceilings in the music-room, between the dining-room and the front parlor, and in the front parlor itself. Each is a faithful and highly-pleasing example of Louis Seize work in *papier-maché*, gold, and colors.

MR. JOHN TAYLOR JOHNSTON'S HOUSE.

MR. JOHN TAYLOR JOHNSTON'S white-marble house, No. 8 Fifth Avenue, is represented in this collection by his drawing-room, which Messrs. Louis C. Tiffany and Company recently decorated. The general tone is salmon, reds, yellows, and browns, and the principal features are the transom of the double door and the mantel-piece.

The mantel-mirror—a French bevel plate—has a frame of opalescent glass and lead-work, which serve, in turn, as frames for smaller mirrors; and the mantel-front divides into panels of East-Indian teak-wood, delicately carved, with a facing of Sienna and colored-glass tiles. The wall-spaces are painted, and the ceiling is novelly treated, the paint being laid on with a palette-knife, to give an effect of low relief.

The stained-glass transom of the double door shows a graceful floral design, supported by a strip of open, carved lattice-work, with bits of colored glass inserted—an effect similar to that of the Moorish lattices, though the insertion of the bits of colored glass is believed to be a device entirely new. The *portières* are plush.

Mr. Johnston's house acquired a national celebrity, a few years ago, as the abode of his celebrated collection of oil-paintings, which, when sold, returned him more than three hundred thousand dollars. It was an occasion of congratulation that the picture which obtained the highest price was an American work—Mr. Frederick E. Church's "Niagara," now in the Corcoran Gallery at Washington, which was knocked down at twelve thousand five hundred dollars. It was generally understood that Mr. Johnston's generous patronage of the fine arts turned out to have been justified on financial considerations.

DR. WILLIAM T. LUSK'S HOUSE.

WE give an illustration of the dining-room of Dr. WILLIAM T. LUSK's house, No. 47 East Thirty-fourth Street, which has some interesting artistic features, characterized by great simplicity. The wood-work throughout is of stained pine, and the wainscoting, four feet high, shows panels with relief ornamentation. Japanese paper covers the walls and ceiling, and the frieze is in painted bronzes. The height of the windows has been reduced by large transoms of stained glass, divided into squares, of light amber tones. The once upright mirror of the mantel has been laid horizontally, and near the tiled fire-front stands a wood-box, as ornamental as useful. Opposite is the buffet, which balances the mantel, and close by, a small door to the butler's pantry, with a transom of opalescent glass, whose circular forms suggest plates and other pieces of the dining-table service. On the left of this door a small alcove or arch receives the water-pitcher, and has a curtain in front and a locker underneath. The panels of the buffet are of wood, ornamented with metal. *The dining-room.*

Dr. Lusk's parlor, also the work of Messrs. Louis C. Tiffany and Company, is mainly a study of delicate and charming tones. The artistic feeling of these rooms is intense but unobtrusive.

MR. GILBERT R. PAYSON'S HOUSE.

THE principal feature of Mr. GILBERT R. PAYSON'S mansion, at Watertown, Massachusetts, is perhaps the noble and ample effect produced by showing only one flight of stairs in the main hall, thus leaving the hall open to the roof. Even the mantel, on whose face appears *Height of hall.* an electric indicator for the wind, runs up into the second story, and there is a gallery entirely across, from mantel on the left to staircase on the right.

All the wood-work is of ash, which the architect has caused to be stained slightly, just enough to bring out the beautiful grain. Two doors at the left open, the one into the billiard-room, the other into the rear hall; two doors in front lead into the dining-room and the drawing-room; while at the right, underneath the staircase, we enter the library, after passing a noble standing clock at least two hundred years old. A brass chandelier, copied from an antique Venetian specimen, hangs from the lofty beamed and paneled ceiling. It is lighted *Venetian chandelier.* by electricity, and there are electric knobs in all the rooms. The chief furniture is a clothes-chest of carved ash, and a pair of curiously-carved oaken chairs, which long ago belonged to a Tory ancestor of the family. Very charming is the triple-arch effect of the mantel, with its square carved columns. Eastern rugs partly conceal the floor, and the *portières* are of old red and green, of Morris's designs. The visitor does not fail to notice the unique effect of the screen-treatment of the stairway, by which the upper flight of stairs is supported and at the same time concealed.

The drawing-room of Mr. Payson's house opens into a wide and long

long piazza, which extends beyond the building and affords views, not only of the Waltham hills and the village of Watertown, but also of the hills of Milton. No description of this home, indeed, would be adequate, that failed to pay particular heed to the variety and practical boundlessness of the rolling landscape by which it is surrounded.

Prospects. In the southwest one sees Watertown and the distant Newtons; in the east, the State-House, Cambridge, and Memorial Hall, and even Charlestown and Summerville; in the northeast the heights of Medford and Arlington; in the west, Waltham and the Waltham hills; in the southwest the Milton hills, fifteen miles away. The approach to this elevated and commanding site, on which Mr. Payson's house is built, has the singular beauty of mile after mile of old stone-wall fences, about which the wild ivy has so entwined itself that in some places you see only a mound of green. In speaking of a walk between Leamington and Stratford-on-Avon, Hawthorne said that "the ugliest stone fence, such as, in America, would keep itself bare and unsympathizing till the end of time, is sure to be covered with the small handiwork of Nature; that careful mother lets nothing go naked there, and, if she can not provide clothing, gives at least embroidery. No sooner is the fence built than she adopts and adorns it as a part of her original plan, treating the hard, uncomely construction as if it had all along been a favorite idea of her own. A little sprig of ivy may be seen creeping up the side of the low wall and clinging fast with its many feet to the rough surface; a tuft of grass roots itself between two of the stones, where a pinch or two of wayside dust has been moistened into nutritious soil for it; a small bunch of fern grows in another crevice; a deep, soft, verdant moss spreads itself along the top and over all the available inequalities of the fence; and, where nothing else will grow, lichens stick tenaciously to the bare stones and variegate the monotonous gray with hues of yellow and red." Mr. Hawthorne could never have walked the winding road between Belmont and Mr. Payson's house of a fine May morning, or he would have had more respect for the vegetative possibilities of a New England stone fence.

*Fences in
England.*

To

To return, however, from this digression, we notice in Mr. Payson's drawing-room the pleasant effect of the recess, say six feet deep and eighteen feet long, partly hid by *portières*. The dining-room, finished in stained ash, shows on one side a coved frieze that meets the top of the handsome sideboard, and on another side the top of the four-arched and carved-columned mantel, whose fire-opening is lined with glazed tiles of a brownish-yellow hue. The ceiling is heavily beamed in ash, while a paper of a dark-green tone, beneath a flowered frieze of gold, covers most of the wall-spaces. On each side of the arched niche of the sideboard is a cabinet for china, and below, a series of convenient cupboards. ^{*The dining-room.*}

The walls of the library are an Indian-red monochrome, and the *portières* a warmer red. The mantel has a *terra-cotta* lining for its fire-opening, and an oblong, beveled mirror; and in the center of the room stands an octagonal table, laden with costly art-books and the current periodicals. All the book-cases are of ash. ^{*The library.*}

MR. W. S. KIMBALL'S HOUSE.

MR. W. S. KIMBALL'S house, in Rochester, New York, is known to the decorators and architects of New York City as one of the finest private residences of the interior of the State. Its general style is colonial, freely adapted, the first story being of stone, and the second of stucco, with strips of wood. The entrance is beneath a *porte-cochère* of pleasing proportions; and a feature of the hall is a large Moorish screen which crosses its entire width and shuts off the staircase and the organ-loft. But most conspicuous is the novel and beautiful effect produced by screen, staircase, and organ, when the spectator looks through the screen, and then through the balusters of the stairs, and next through the openings between the organ-pipes into the darkness beyond, receiving an impression of great distance and of mystery. Messrs. Louis C. Tiffany and Company, to whom was intrusted the decoration of Mr. Kimball's house, have here accomplished an extremely interesting result in perspective and in color. The hall seems to have become more than twice its actual depth under the skillful treatment of those artists; the screen invites speculation as to what is beyond it, and the organ is so constructed as not to discontinue surmises. This organ, which stands on the landing of the first flight of stairs, is large, and has an elaborate front of oak; the pipes have a damascene ornamentation, and on either side of the key-board are large mosaic panels of glass, partly open, which almost conceal the smaller reeds. Above the organ is a screen of open-work and glass, and it is while looking through this screen that the spectator obtains the consummation of the artistic purpose. The immense mantel of Sienna marble and oak is another

another important attraction of the hall; and there are a very high wainscoting and an oaken ceiling.

*Venetian
mantel.*

In the library is a remarkable mantel of mahogany, in Venetian style, surmounted by a large carved frame-work, laid out in a pattern of squares within a stone arch, and lighted by a stained-glass window on each side. All around the fire-place is a solid facing of glass tiles. The ceiling, the wainscoting and the book-cases are of mahogany. In the dining-room mahogany appears again; and one notices particularly the deep frieze of leather, ornamented with elaborate patterns in nails.

A characteristic Tiffany-room is the parlor, long and almost a double square, with its large and deep bay-window overlooking a conservatory. As the spectator stands in this window and looks into the conservatory, his eyes rest upon a distant window which has been decorated with small and brilliant jewels, set at intervals in the clear glass, and seeming like little flowers that differ from the natural flowers around them only in the brightness of their luster. Nobody would mistake the artificial flowers for natural flowers, nor, in nine cases out of ten, would suppose that the artist had meant to represent flowers at all, but was working only for effects of color.

Glass tiles.

At the end of the parlor a large mantel-piece of glass tiles, with a window at either side, attracts notice on its own behalf, and also because the right-hand window is high and has a seat below it, while the left-hand window is low. Both the glass of the windows and of the mantel is disposed in a fashion to give great brilliancy and variety of effect to that part of the room. Each window has an effect of its own, and so has the mantel, with its massive mirror; but the combined effect is as homogeneous as it is impressive.

All the wood-work of Mr. Kimball's parlor is of white mahogany. The furniture is covered with dark-blue plush, and ornamented with copper hinges, disks, and nails. Four chandeliers or lanterns, hanging near the four corners of the parlor, are of a dull-green glass, and throw the light upward against the ceiling. The floor is very handsome—oak, inlaid with white mahogany.

MR. HENRY VILLARD'S HOUSE.

A PRIVATE residence in New York that has attracted much attention of late is that of Mr. HENRY VILLARD, at Madison Avenue and Fiftieth Street. It is the newest of the series of magnificent houses, and has acquired celebrity both because of the fame of its owner and its intrinsic merit. To artists and connoisseurs Mr. Villard's house presents at least two general features of unusual significance. With all its magnitude and costliness—its size is perhaps unequaled by that of any other similar edifice in the city, and its cost is believed to have been in the neighborhood of three quarters of a million of dollars—it has preserved a chaste simplicity, both externally and internally, and a profound loyalty to what is delicate and self-repressive. No attempt at ostentation appears in any part of the architectural outline or the decorative scheme. Not only good taste prevails, but good taste as understood by persons of refinement and education and experience. Had the problem been to spend three quarters of a million in constructing a private house without producing in the spectator a sense of show, the result might justly be considered a successful solution.

General features.

Some conception of the extent of Mr. Villard's house may be obtained by remembering that on the first floor there are three large parlors, a large hall, a large music-room, a large breakfast-room, a large dining-room, and a variety of pantries and closets; on the second floor, three bedrooms, a library, a boudoir, and three bath-rooms; on the third floor, five bedrooms, a boudoir, and four bath-rooms; on the fourth floor, twelve bedrooms and three bath-rooms; on the fifth floor, at least another dozen bedrooms and an immense tank-room; and on the

Extent of the house.

the basement floor, a kitchen, a laundry, a servants' dining-room, a wine-room, a billiard-room, a boiler-room, with three large boilers, one of them a high-pressure machine, for use in pumping water into the tanks and in running the elevator. It takes a ton of coal a day to heat Mr. Villard's house.

*Vaulted
hall.*

You enter the long, wide, and many-vaulted hall, whose ceiling and floor are of mosaic, in varied patterns, and whose lofty walls are exclusively of Mexican marble, inlaid with marble of other hues; whose spacious fire-opening contains immense andirons of bronze of complicated design, and whose mantel-piece shows, in bold relief, a majestic woman with two children, entitled "Pax." At the eastern end is the music-room, with ceiling, say, thirty feet high; and, at the western end, the reception-room, on Madison Avenue, flanked by the north drawing-room and the south drawing-room. The paneling of the music-room, to the height of about ten feet, is of white-wood, carved with conventional designs of delicacy and appropriateness, and painted a creamy white. Above the balcony for musicians, at the north end, are several groups of nearly life-size figures in plaster, by St. Gaudens; and the intention is to import from Europe a movable painted ceiling, which can be lowered or raised to meet the acoustic requirements of a musical festivity.

*Carved oak
in dining-
room.*

You pass from this room directly south into the dining-room, where the furniture and all the wood-work are of black English oak, profusely carved in low-relief. Not a space of three square inches of paneling or beams has been left untouched by the carver's tool; yet so delicately has it worked that no visitor would say, in the slang of the studios, that the effect is "stunning." The more you study it, the more you find in it; but the general and immediate impression is one of extreme simplicity. Dexterously inlaid in the wall-spaces and frieze are mottoes in German and Latin, in white mahogany. For instance, over the mantel-piece: "Gott sendet beide Mund und Fleisch" (God gives both mouth and meat); and over the entrance into the music-room: "Alt Freund, alt Wein, alt Geld, führen den Preis in aller Welt"

Welt" (old friend, old wine, and old gold, fetch their price anywhere). The mantel-piece itself is of Numidian marble, with three life-size busts, typifying Moderatio, Hospitalitas, Gaudium. The panels of the ceiling contain mythological heads, painted by Francis Lathrop.

The same profuseness and delicacy of carving characterize the adjoining breakfast-room, every square inch, almost, showing traces of the burin, while the legends inlaid in the black English oak of the walls are just as plentiful and appropriate. We reproduce these legends. Over the door to the butler's pantry: "Aller Dinge soll mann mild seyn, nur der Zeit nicht." Balancing it, at right of mantel: "Thu wohl, sieh nicht wem, das ist Gott angenehm." Next, on north frieze: "Faulheit ist der Schlüssel zur Armuth." Next: "Was Jeder sucht, das findet er." Opposite, on the south frieze: "Das Glück hilft den Kühnen." Next: "Gut Gewissen, ein sanftes Kissen."

Below the frieze, on a line above the panels, and extending all around the room, are the words: "Non est imperandum cito enim exhauri. Illos nunquam intermissa fecunditas ita ammorum impetus adsiduus labor francit. Dona praesentis cape letus horae, ca linque severa. Dande est remissio animis; meliores acioresovi reovieti urgent."

The reception-room and the two drawing-rooms are of red-stained cherry, with choice designs inlaid in white mahogany, satin-wood, holly, and pearl, the multitude of which again is most notable. The wall-spaces of the drawing-rooms are hung with *terra-cotta* silk, embroidered profusely in orange-yellow, and the furniture is covered with the same material, while in the reception-room it is of dark cream, embroidered in *terra-cotta*, to correspond with the hangings. The fire-openings are lined with Mexican onyx, and the ceiling is of plaster-of-Paris designs in low-relief.

The library, on the second floor, is of stained cherry, abundantly carved; and Mr. Villard's bedroom, on the fourth floor (easily reached by the elevator), of mahogany. The other bedrooms are of painted woods, and decorated with extreme simplicity and beauty. The architects of Mr. Villard's house are Messrs. McKim, Mead, and White.

THE REV. PHILLIPS BROOKS'S LIBRARY.

THE library of the Rev. PHILLIPS BROOKS, in the rectory of Trinity Church, Boston, is notable architecturally on account of its altogether unique mantel-piece. In other respects the room is simply a comfortable and cheerful study, surrounded by well-laden book-shelves, and provided with easy-chairs, writing-desks, and a multitude of pictures and *bric-à-brac*, the latter being of choice quality or interesting from their associations. But the whole scheme and every detail of the mantel-piece are so pleasing that we have photographed it at the expense of its surroundings. To Boston architects this work of art is *Unique mantel-piece.* very well known, and among them it is generally agreed that Mr. H. H. Richardson, who designed it, did a charming piece of work. The foundations are of brick to a height of about two and a half feet, and the upper portion is of the same material, while between them are massive slabs of Connecticut Valley brown-stone. A deep recess in the center contains a marine painting, and some statuettes and other articles of *vertu*, and on the broad shelf above them are a clock of rare workmanship, a pair of candlesticks, and some porcelains. The artist has produced his results with plain brick and plain stone; there is no carving at all. The financial outlay is of the most modest description, yet the effect causes delight. Simplicity, solidity, magnitude, fitness, are the traits most obvious, and these are enhanced by the wide and deep recess in which the mantel-piece stands.

MR. HENRY S. HOVEY'S HOUSE.

THE feature of Mr. HOVEY's sitting-room, which we have chosen as the representative of his charming country-seat at Gloucester, Mass., is the large window at the right of the mantel, overlooking some beautiful grounds whose trees work their branches into delicate traceries against the panes. It is really three windows, separated by mullions only, and particularly from the center one the view seems illimitable in our illustration. The reader will perceive that the photographer here has accomplished the unusual feat of photographing directly into the light, instead of insisting upon having the light behind him, or at his side. The sunshine streams in directly from the rear, and into the very face of the spectator, yet is there not the slightest trace of blurring. The leaves and branches are clear enough to serve as studies from Nature. This window, we may explain, was covered with a curtain while the picture was being taken, except during the last three or four seconds, when the light was allowed to flow in and illumine the scene. The room itself was perfectly pictured in the camera before the curtain was withdrawn. *Feat of photography.*

All the wood-work is of quartered oak, thoroughly seasoned. The floor is of parquetry, partly covered by a rug. A fine old clock stands in one corner, and the center-table shows some admirable carvings, as does also the stone-work around the fire-opening. Small mirrors reflect the light from the burners of the sconces, and the paneling is relieved by flutings and a coved frieze. A very interesting part of the design is the long window-seat.

MR. FRANK FURNESS'S SMOKING-ROOM.

MR. FRANK FURNESS, the Philadelphia architect, recently conceived the scheme of building with his own hands, and in the simplest fashion possible, a smoking-room in the rear of his house, No. 711 Locust Street, in that city. He has spent parts of many summers in the Rocky Mountains, whence he has returned every autumn with trophies to make a Nimrod's mouth water, in the shape of bear-skins, buffalo-^{*Souvenirs of the chase.*} skins, deer-skins, wolf-skins, goat-skins, and skins of various smaller animals, together with horns, antlers, and heads of many sorts, and his idea seems to have been to house these *souvenirs* of the chase as inconspicuously as possible. Accordingly, he erected a one-story structure of cedar slabs, with a sloping roof of the same material, and a dado of unbarked cedar saplings. He built a fire-place of gneiss, and a couple of tables of thick cedar plank, supported on legs of the most primitive description. He covered parts of the walls with steel engravings, introduced some easy-chairs of unassuming workmanship, and then proceeded to disport himself in color-effects by throwing his skins over them, or ^{*Color-effects.*} by hanging them on a cross-beam in company with various bright-hued stuffs. What Mr. Furness has really achieved, from a chromatic point of view, can barely be surmised from our reproduction in black-and-white, excellent though it is; but those who have seen the interior of his cozy little sanctum will agree that, in felicity of arrangement, both of lines and tones, it is artistic to a high degree, while its literary interest—if we may so express ourselves—is absolutely unique.

MR. JOHN G. CHAPMAN'S HOUSE.

THROUGHOUT the West, Mr. JOHN G. CHAPMAN'S house, in St. Louis, is well known, and even at the East the story of its artistic treasures is often told. Our readers are introduced in this volume to a view of the commodious and excellently-lighted picture-gallery, which abounds in beautiful paintings and other works of art. Almost the entire ceiling is occupied by the sky-light, from the borders of which it recedes downward in diagonal lines. The wainscoting is paneled about five feet high, and between it and the frieze the pictures are hung against suitably-colored wall-spaces, while from it, at intervals, project handsomely-designed cabinets, containing old porcelains and other choice bits of color. Arched entrances appear at either side of the mantel-piece, which, architecturally considered, is the most commanding feature of the gallery, rising to the entire height of the walls, and projecting far over the fire-opening, the scheme being a juxtaposition of small panels, some of which contain elaborate carvings after conventional designs. The andirons deserve especial mention for their handsome and odd patterns. A large and beautiful Eastern rug conceals most of the parquetry-floor.

VILLA BOSCOBEL THE HOME OF MRS. WILLIAM B. OGDEN.

No city approaching New York in size has in its vicinity features of natural scenery so picturesque and attractive. Abrupt elevations, rounded and broken knolls, and rugged rocks rising on the borders of broad areas of water, are among the characteristics of the landscape. To provide for the future development of the city, so that these may retain their proper place within its limits, obviously demands the exercise of intelligent foresight. The most striking features of the surrounding scenery are to be found within, and immediately beyond, the northwestern limits of the city. There can not be found elsewhere, in one continuous range, so many beautiful country-seats as adorn the first thirty miles of the easterly slope that confines the waters of the Hudson and what is called the Harlem River. The latter is, strictly speaking, not a river, but an estuary connecting the Hudson with the Sound. It has the peculiarity of two tides, one of which arrives by the North River an hour earlier than that by the way of the East River. The long line of stately residences, which begins a little below where the tides meet, illustrates social phenomena which are as characteristic as the natural peculiarities that exist around them. These retreats are the products of vast outlay, whose ebb and flow fairly represent the mutations in the business affairs of the great commercial center of the continent.

*Sites for
country-
seats near
New York.*

The frequent changes in their ownership interfere with their development on any previously-devised plan, if one ever existed, yet there may now and then be found an example where a plan has been adhered to
in

in the planting; and, as is the case with the few places that have remained in one family for a long succession of years, they have taken on an appearance of mature growth in the plantations that is not often found except in older countries, under the steadying influence of more settled proprietorships, where the architectural results of wealth have been concentrated through a series of generations.

This maturity of arborescent growth lends an additional attractiveness to the borders of the highways along the river, the coarse administration of which, by the public authorities, is not infrequently rendered conspicuous by the contrasts afforded in the more tasteful outlays of an occasional private owner.

There is an elevated range of land that, taking its rise at the Harlem River near the central bridge and skirting along its waters, forms the east slope of the water-shed of Tibbets Brook and, farther on, of the Neperhan River. On the combe of this ridge, just about a mile from its rise, and a short distance from the river, stands a mansion, the first of any especial distinction, known as the "Villa Boscobel," a name signifying "beautiful wood," thus designated from its Salopian prototype in England, where, in an oak-tree, Charles, pursued by Cromwell's troopers, was concealed after the sanguinary battle of Worcester, and also, perhaps, from some fancied association with the name of its owner.

Occupied with the administration of his affairs, which had now become very various and of great extent, Mr. WILLIAM B. OGDEN found it a constantly increasing necessity to pass less of his time in the Western city, with the growth of which he was so nearly associated, and more at the East, where capital and commerce were rapidly centering. Casting about for a fitting residence, he, more than twenty years since, in the later years of his active life, selected these premises, then near the city, for his future home. They were by no means as accessible as they have since been rendered by improvements which he was largely instrumental in bringing about. The purchase was immediately supplemented by the acquisition of several tracts of adjacent lands, until, taken together, his ownership comprised an extent of water-frontage of nearly half

a

a mile on the Harlem River, and included the easternmost terminus of that massive structure which carries the city's water-supply from the mainland to the bold bluffs of Manhattan Island. To the development of these grounds, their planting and arrangement, Mr. Ogden devoted such intervals as the care of his affairs would permit. As the area within which they are situated was then under the authority of two town governments, West Farms and Morrisania, neither much distinguished for efficiency, Mr. Ogden, with characteristic liberality, made from his own resources considerable expenditures for the improvement of the public highways of the vicinity.

The principal house was the scene, as well of the generous entertainment of a wide circle of friends, as of many negotiations involving enterprises destined to leave deep foot-prints in the progress of the settlement of the western portion of the continent. In occupations such as these its late proprietor passed the closing years of a long and prospered career. The house and a large surrounding acreage are now the property and residence of Mrs. Ogden.

Every architectural structure of any note has its own peculiar character and power, resembling the expression of a countenance or the air of a figure, and that of "Boscobel" is not lacking in this quality—presenting the appearance of the quiet, spacious residence of a family of substantiality and consideration. The dwelling, based upon the pervading ledge of rock that at this point lies near the surface, was constructed from the designs of Mr. Calvert Vaux, architect, of striated gneiss, of a cool gray color, quarried at or near its site. The quoins and other dressings are executed of olive-stone brought from the provinces. The exterior wood-work corresponds with the tint of the olive-stone, and, as the roof is covered with slate of deep blue, the whole structure has an effect subdued and yet pleasantly varied. The chief entrance-front, remarkably attractive as an architectural elevation, of one hundred and sixty feet in length, covered with the bright leafage of ever-living ivy, and fittingly broken with porches, bays, and verandas, looks toward the north upon a lesser lawn, which is embraced within the circuit

Architectural effects.

Chief entrance-front.

circuit of the main carriage-approach, and bordered by a belt, composed chiefly of various evergreens of mature growth, by which the stables and offices, as well as the premises of the adjoining owner, are effectually excluded.

*View from
the souther-
ly front.*

The southerly front overlooks an even-surfaced lawn, of park-like dimensions, threaded by walks of finely-broken trap of a deep blue, flanked on all sides and completely embayed by indigenous trees and flowering shrubbery, and diversified by borders to which Flora has made her choicest contributions. From the terrace, and through the arches of the verandas—festooned with the purple-flowered wisteria, scarlet bignonia, clematis, and variegated woodbine—and also from the upper rooms, are seen, toward the west, the Harlem River, with its long line of steep, verdurous banks, the favorite resort of the boating fraternity, with all sorts of small craft shooting over its surface like water-skates; the High Bridge, with its fifteen lofty arches of ponderous masonry, affording between its protecting parapets a paved walk of more than a quarter of a mile, the object of unending interest to myriads of visitors; and, on the precipitous cliffs across the river, the majestic water-tower, rising sheer from the river's surface four hundred and five feet to the top of the spire, higher by one hundred and twenty-seven feet than the towers of the Brooklyn Bridge, and by one hundred and eight feet than the steeple of Trinity Church. The more remote horizon-line is broken by the outline of the clock-tower and the peaks and gables of the Juvenile Asylum, as they lie against the western sky, and by the residences of Washington Heights, the most elevated portion of Manhattan Island, seen here and there amid masses of foliage.

*Eastern
view.*

Toward the east is the lower terrace, bordered on the farther side by old oaks and chestnuts, upon which stands the extensive line of nearly six hundred feet of the well-furnished conservatories and greenhouses pertaining to the Villa. From the lookout on the roof may be seen the waters of the Sound and the intermediate landscape. From the south one catches the sound of many-tongued chimes, as they ring out their music from the domes and spires of the great city.

The

The extent and attractiveness of the original plantations have been much enhanced by liberal replenishment, and by the continuous, intelligent care which has been bestowed upon them within the past few years by their present proprietor, who has brought to her aid that rare taste and good judgment which are the outgrowth of natural endowments combined with a treasury of the memories of observations of much travel.

Among the deciduous trees here soon discovered by the practiced eye, enhancing the beauty of the lawn by their variety in color, size, and form of foliage, are the European linden, sweeping the turf with its wide ambitus of dark, heavy-foliaged branches; the weeping-ash; the purple beech; the kolreuteria; the Camperdown elm; the *Pawlonia imperialis*, with its fragrant blue flowers, native of Japan, but named to honor a Russian princess; the catalpa, with the fine pale-green of its large leaves, and its beautifully-tinted blossoms, to which healing powers are attributed, one variety of which is here unique; the Judas, with its ante-leaving flowers of purplish hue, used in the gastronomic, as is its bark in the dyer's art; the fan-leaved ginko; the Japan oaks and maples; the weeping-elm, queen of American trees; the English oak; the Rowan, with its scarlet berries—

“Of sovereign use

’Gainst all enchantments, mildew, blast, or damp,

Or ghastly furies’ apparition”—

transplanted from the “land of brown heath and shaggy wood,” the home of the Arnots, Mrs. Ogden’s paternal ancestry, which, while it is the land of the benignant St. Andrew, yet the emblematic thistle, rampant like its rugged strand, bristles perpetual defiance—“*Nemo me impune lacessit.*”

Of the growth of evergreens are the Norway spruce; Austrian, Weymouth, and Cembra pines; the silvery-neededled Nordmaniana; the yew; the cypress; the sentinel-like juniper; the low-matted squamata; the peerless hemlock; and others in great variety, single, or in vigorous and varied groups.

On

On a knoll that rises from the lawn toward the west is a circular summer-house, completely embowered by fragrant honeysuckle. Massed on its slope, toward the east, down till it is lost in the level of the greensward, backed with the dark leafage of cedars, junipers, yews, and pines, is a broad plantation of *Rhododendron Catawbiense*, of bright, glossy foliage, and varied, maculated blossoms, brilliant in the season of flowers, the most elegant and showy shrubs that grace the lawn. Conspicuous among the varieties are the *Amarantinora*, *Album elegans*, *Blandianum*, and *Everestianum*, which, with the whole group, show remarkably vigorous growth, left as they are unprotected through the winter. Mingled with these rose-trees are azalias and andromedas in great variety; among the azalias are the *Cruenta*, *Princeps*, *Aurelia*, and *Gloria Mundi*, and also the *Kalmia latifolia*, neat and pretty in its cup-like clustered bloom, but poisonous to the grazing herds.

Entrance
and main
hall.

The main house, in its interior, presents attractions quite in keeping with those of its exterior surroundings, and gives ample evidence of cultured and disciplined taste. On entering, one passes a stone porch into the vestibule, decorated in Pompeian colors, thence into the main hall, with its elaborate parquetry flooring, covered with Oriental rugs, and embellished with statuary. Here is also a remarkable example of an old Dutch clock, which by its various dials marks the transit of the hours, days, months, and years, as well as the procession of various phenomena of the heavens and the earth.

Dining-
room.

The principal floor is divided into four large, well-proportioned rooms *en suite*, all opening from the spacious entrance-hall, and looking outward upon liberal verandas and terraces. The large dining-room is finished in carved walnut. The chairs are of walnut, ebony, and embossed leather; of the same woods is the furniture, including a buffet whose ample shelves display rare examples of pottery. This room commands, toward the south, the principal lawn, and connects on the east, by wide, engraved-glass doors, with a conservatory or plant-cabinet, the frequent tasteful arrangement of the supply of which offers alike to guest and host, in opulence of leaf and bloom, and in softening effects
of

of the gossamer fringes of the most delicate ferns, all the charms of an ever-varying picture, before which the critic is compelled to be mute. A gardener's entrance to the conservatory is arranged from the exterior, and the butler's pantry communicates immediately with the kitchen and offices, which occupy the easternmost part of the house. On the north side of the hall are the billiard-room, office, and lavatory.

The library is well supplied with the works of standard authors in the finest editions. It is elaborately frescoed and furnished, and finished in ebony and oak; is well lighted from the north and by a spacious bay-window on the west, and is connected with the capacious drawing-room by broad sliding-doors. From the latter room one enters, at the side of a sculptured marble mantel, a smaller parlor, hung with silk-stuff curtains and *portières*, and having its nice little corner open fire-place. Both rooms connect with the principal hall, and are wainscoted and finished in satin and rose-wood.

The drawing-room has also a spacious bay on the west, and opens upon the terrace and veranda on the south. Its hangings are of superb lace, and other rich textiles of delicate hue. A crystal-glass chandelier, which flashes into light at the electric touch, with the wall-brackets, also of prismatic glass, gives to the whole apartment the air of spacious elegance. It is liberally furnished with the richest materials of silk and satin, illustrated with bronzes, mosaics, marbles, and paintings—among which are *chef-d'œuvres* of Schreyer, Meyer von Bremen, De Haas, Ziermann, Bela, and other masters.

The large and numerous apartments of the upper stories comprehend, in their arrangement and furnishing, the suggestions of an elegant and refined taste, enhanced by the requirements of comfort and convenience. Among them should be mentioned a capacious theatre, with its scenery, stage, foot-lights, and essential paraphernalia.

But, on another stage, there is a drama afoot, in which the individual actor plays but a minor part. The restless multitude are the players, and the procession of actual life forms the ever-shifting scenery; the hopes, the wishes, the plans, of the individual are overlaid and unremembered.

The

The indications of the march hitherward of the great city are unmistakable. Already the din and turmoil of its activities are the distinctly audible echoes of its approaching footsteps. It works its outward way in every direction toward the distant hills hooded with groves.

*Approach-
ing changes.*

The compass and the chain, emblems and heralds of a systematized and intelligent material progress, are busy fixing the plan that is soon to absorb and obliterate every green thing in the vicinage. Rural lawns, the familiar drives, the rustic pathways, the road-side inns, the cottager's home, and even the little rivulets that have always babbled along their pebbled beds, are threatened by an insatiable progress.

The lines of future streets and avenues, soon to be thronged by a busied population, are already traced over the surface of the premises. Fortunately, that portion essential to the integrity of the Villa is so arranged as to render it improbable that the improvements, upon which its present proprietor has expended so much of thought, and time, and taste, will soon be disturbed. The estate, of which it formed a conspicuous part, is already within the limits of New York, and its fortunes are now fairly linked with those of that great city.

MR. KNIGHT D. CHENEY'S HOUSE.

ONE of the best-known houses in Connecticut is Mr. KNIGHT D. CHENEY's, in South Manchester, near Hartford, and our illustration shows the drawing-room, with a glimpse of the hall. The size alone is striking; few private houses in this country have apartments of so princely proportions; but the treatment of the walls and ceiling of this magnificent room is more striking still. The light enters from a large bay-window at the right, and falls over the luxurious carpet and table-covers upon the high-paneled wainscoting at the extreme left. This wainscoting disappears in book-shelves on one side of the room, and is partly hidden by a writing-desk on another side. The wall-spaces above it are covered with leather of a low, rich tone; the coved frieze is frescoed; and the ceiling is laid out in a series of panels, which are painted for the most part with foliage designs. *A princely apartment.*

Nothing could be better in keeping with the general spirit of the decoration than the mantel-piece, at the left of the principal entrance, its fire-opening plainly framed in with marble, and its upper part consisting of two shelves, surmounted by paneled mirrors of plate-glass, which, even in the picture, reflect the designs of the ceiling so as to give to the room an almost unlimited depth. The beautiful soft fabrics of the hangings and the furniture-coverings were selected with exquisite taste, and the interior, from first to last, including the minutest detail, is as much a nocturne, or symphony in color, as any painting Whistler ever painted. *Notable mantel-piece.*

MR. SWITS CONDÉ'S HOUSE.

ONE of the most notable houses in Western New York is that of Mr. SWITS CONDÉ, of Syracuse, of which an illustration is given herewith. The hall and vestibule are finished in St. Domingo mahogany, with wainscoting, doors, staircase, and chimney-piece, richly carved. Fire-place, chandelier, and metal-work, are of antique brass; side-walls of decorated flock, with Pompeian-red background and relief in bronze; furniture-coverings, of Spanish leather. The ceiling and stair soffits are a combination of mahogany and flock, made specially for the place by Edouard Leissner, of New York, and entering into the general harmony of the colors. On the stair-landing, back of the chimney-piece, is a novel arrangement of mirrors, which has the effect of reflecting the upper hall, and making it appear as an addition to the main hall; so perfect is the deception that no one unacquainted with the scheme would suppose that the result is only a reflection, unless by the use of other senses than that of sight. The chimney-piece, which is of mahogany and antique brass, has carvings representing Night and Morning; and a clock in the center, which furnishes chimes and tunes at quarter, half, and full hours. At its apex is a large bat, carved as if clinging to the top; and on the chimney is the legend, "Well befall hearth and hall." At the right hangs an old portrait, done in 1662, of Louis de Bourbon, Prince of Condé, called Condé the Great, from whom Mr. Swits Condé has the honor of claiming descent. At the left of the hall is the library, also wood-work of mahogany, including the ceiling, with side-walls of a deep, rich bronze plush. The furniture-covering and curtains are of bronze and Indian-red
velours;

velours; the *portières*, of mahogany colors in plush and gold trimmings; and the alcove, with red-brick fire-place, is partly shut off by a screen of mahogany and stained glass.

The breakfast-room.

The breakfast-room is a perfect gem, and somewhat novel, as it is entirely of light-golden woods, making a delicate contrast of color, and was designed specially for daylight effects. The different woods used are white and curly maple, with now and then a panel of yellow pine. The side-walls and ceiling are delicately paneled, molded, and carved, representing fish, fruit, and game; and the furniture and chimney-piece are of the same woods. The furniture-coverings and curtains are of crushed strawberry-colored plush, and the *portières* of sage-green plush, in light tones, and ornamented in fine scroll-work. The large windows admit a flood of light through stained glass of delicate tints.

The house is beautifully situated, on a corner opposite a large park, and contains fifty rooms, and an addition, with an entrance from the dining-room, of conservatories, covering an area at least one hundred by seventy feet, all constructed in a most artistic manner, from plans by Mr. O. S. Teale, of No. 247 Broadway, the architect of the house.

Novel wine-cellar.

One room is specially admired, namely, the wine-cellar, a spacious apartment, with proper arrangements for equable temperature. The design is that of a cave of rocks, with bold, jagged projections, all arranged so as to provide pockets, shelves, and grottoes, to receive the thousands of bottles, and so natural that it might be considered as the secret hiding-place for the treasures of a pirate crew, with colored lights here and there, whose glistening reflection upon the rocks, and the blue and red and green caps of the bottles, produce an effect weird in the extreme. The idea is original, beautiful, and appropriate.

The side-walls and ceilings of the whole interior of the house are decorated, even to those of the smallest closets, and the third floor has as fine work as the first. Mr. Condé's mansion does credit to the architecture of the new era.

MR. JOHN L. GARDNER'S (JR.) HOUSE.

ONE of the most pleasing designs in this tenth section is that of Mr. JOHN L. GARDNER'S (Jr.) house, by Mr. John Sturgis, the Boston architect, and in every respect characteristic of his work. We have reproduced the hall, and our readers will agree that its determining characteristics are, at least, of a kind quite apart from those of most of the halls in this volume. Mr. Sturgis neither slavishly repeats himself nor sacrifices color to line. In this particular design his care *The hall.* has been much more for line than for color, and before the painter's brush had made a single stroke the substantial beauty of the scheme was secure. Entered by a series of steps at the left, under a balcony filled with exotic plants that thrive in the abundant sunshine, the hall is practically but a spacious landing-place for a noble flight of stairs, so easy of ascent that a modern elevator would seem a supererogatory convenience. The mantel-piece, with its columns, its niches, its bas-relief ornamentations, and its inlaid canvas, is an architectural study of importance, which would engage the attention of the professional student. The walls are paneled in wood to the ceiling, which is left entirely devoid of ornamentation. This hall is, in all respects, a striking and admirable performance.

MR. FRANKLIN H. TINKER'S HOUSE.

THE library of Mr. FRANKLIN H. TINKER, at Short Hills, New Jersey, as shown in the accompanying illustration, has recently been enlarged and redecorated by Messrs. Lamb and Rich, the architects. All the wood-work, including the furniture, is in mahogany. Heavily-curtained windows admit a tempered light, in which the bronzed Lin-crusta gleams dully, and gives to the whole interior an air of dusky elegance. The chief feature of the room is the beamed and vaulted addition, terminating in an octagon lined with low cases, over which are three stained-glass windows, representing respectively Art, Science, and History. The tiled and recessed mantel and fire-place, extending nearly across the opposite end of the room, are also strikingly effective.

Chief feature of the library.

Apart from its architectural merit, this room is noteworthy for the unusual interest of its literary contents. The books, which are well selected throughout, embrace a rare collection of autographic copies, the assembling of which is the owner's hobby. The works of Victor Hugo, Lord Tennyson, Ruskin, Bancroft, Whittier, Holmes, Aldrich, Agnes Strickland, and scores of others, are enriched by letters from the authors, or are presentation copies. A charming and costly collection of signed and proof engravings and etchings forms a fitting complement to these bibliographic treasures.

Autographic copies of books.

MR. C. OLIVER ISELIN'S HOUSE.

HUNTER'S ISLAND, Westchester County, New York, is the home of Mr. C. OLIVER ISELIN. The surroundings are rural in the extreme, and very picturesque. The house is situated near the center of the island, overlooking the broad, sail-flecked expanse of Long Island Sound, and approached by long, winding, leafy avenues. It is represented in this portfolio by the hall, the special feature of which, architecturally speaking, is the wide and graceful arch that frames the staircase. The design of the staircase is singularly novel and effective. You ascend easily from the broad hall by six steps to the first landing; thence by as many more at the right to the second landing; and thence to the second floor. The walls are intricately paneled to the ceiling, from which hangs a beautiful lantern. On the balustrade above the first landing is a fine specimen of a peacock, the tints of whose plumage strike a high note in the midst of the surrounding soberness. *The hall.*

MR. H. M. FLAGLER'S HOUSE.

THE country-seat of Mr. H. M. FLAGLER, at Mamaroneck, is one of the principal suburban features of New York City. Both externally and internally it appeals to the most cultivated tastes; and the boundless hospitality which it dispenses has become a maxim among Mr. Flagler's friends. The view given herewith is characteristic of the interior, and its principal points are of a kind to delight an architect. Among these is the charming balcony effect of the first landing of the noble stairway, with its elaborately-carved coat-of-arms. The newel-posts and balustrades are handsomely carved, and the floor is of parquetry, in choice designs. There is not a detail of this magnificent hall that does not bear its own evidence of fitness, and its own assurance of artistic feeling on the part of both architect and decorator.

MR. HENRY BELDEN'S HOUSE.

THE two principal attractions of Mr. HENRY BELDEN'S house, in Fifth Avenue, fronting Central Park, are the library, on the second floor, and the dining-room, on the first floor. The library contains, in addition to many works of pictorial art, a large collection of books, in cherry cases, that line the walls to a height of about five feet. Near it is Mr. Belden's office, approached through a small anteroom or hall. The dining-room is finished in oak, with a mantel-piece of colored marble. Two immense Chinese porcelain vases stand on either side of the fire-opening, above which the design shows niches for other porcelains and for bronzes; but the shelf is not littered with ornaments. This negative feature is in harmony with the general aspect of the surroundings. There is, perhaps, not a beautiful dining-room in the city whose plan of decoration is at once so simple, without baldness, and so solid. The most striking effect in Mr. Belden's dining-room is the immense screen of spindle and perforated work. All the furniture is of oak, as are the conspicuous beams of the ceiling. There is considerable carving of a refined order both on the furniture and the mantel.

MR. JAMES W. WADSWORTH'S HOUSE.

HALL, sitting-room, and reception-room combined—yet in the scheme of the edifice only a hall—are seen in the illustration that represents Mr. J. W. WADSWORTH'S house. The decorator and the architect here are one, and their plan required for its fulfillment scarcely any material but wood. This method of treatment, costly, of course, produces an indescribable effect of honest solidity, or solid honesty, and gives to the visitor at the outset a comfortable and satisfying impression. While the staircase is the principal *motif*, its design has been worked out with a view to making it a component part of the decoration, and accordingly we have that rare product, a hall that is not obstructed by its provision for enabling a person to reach the second story. Most halls would be more desirable without their staircases; in this hall the staircase, so far from being in the way, or from inartistically breaking the leading lines, is part and parcel of the place itself. Mostly relegated to one end of the apartment, and shut off by a screen of much architectural suggestiveness and beauty, it does not block up even that end itself, its proportions being slight, and its starting-point entirely hidden. Then, too, on the first landing we have a charming balcony-effect, surmounted by an oval window of exquisitely-colored glass, which detains the guest who is ascending, as if it would rest him with the contemplation of its glowing but subdued lusters. There is a striking piece of glass-work, also, in the transom of the principal entrance. Some of the easiest chairs ever sat upon are to be found in this hall; and the low, wide lounge, near the principal door, is a cordial invitation to tired limbs.

*Method of
treatment.*

*Balcony-
effect.*

MR. WILLIAM F. HAVEMEYER'S HOUSE.

MR. WILLIAM F. HAVEMEYER'S house, at Orange, New Jersey, has recently been reconstructed internally, by Messrs. Roux and Company, of New York, and the effect is altogether changed. The drawing-room ^{The drawing-room.} is in chestnut and mahogany, with ornamentations of perforated brass, and stained-glass windows. Japanese paper, with armorial designs on a background of faded red, covers the walls, and the ceiling is a series of fret-work panels. The mantel has a novel arrangement of shelving (as the illustration shows), and a plastic ornamentation representing the rising sun. The wainscoting is four feet six inches high.

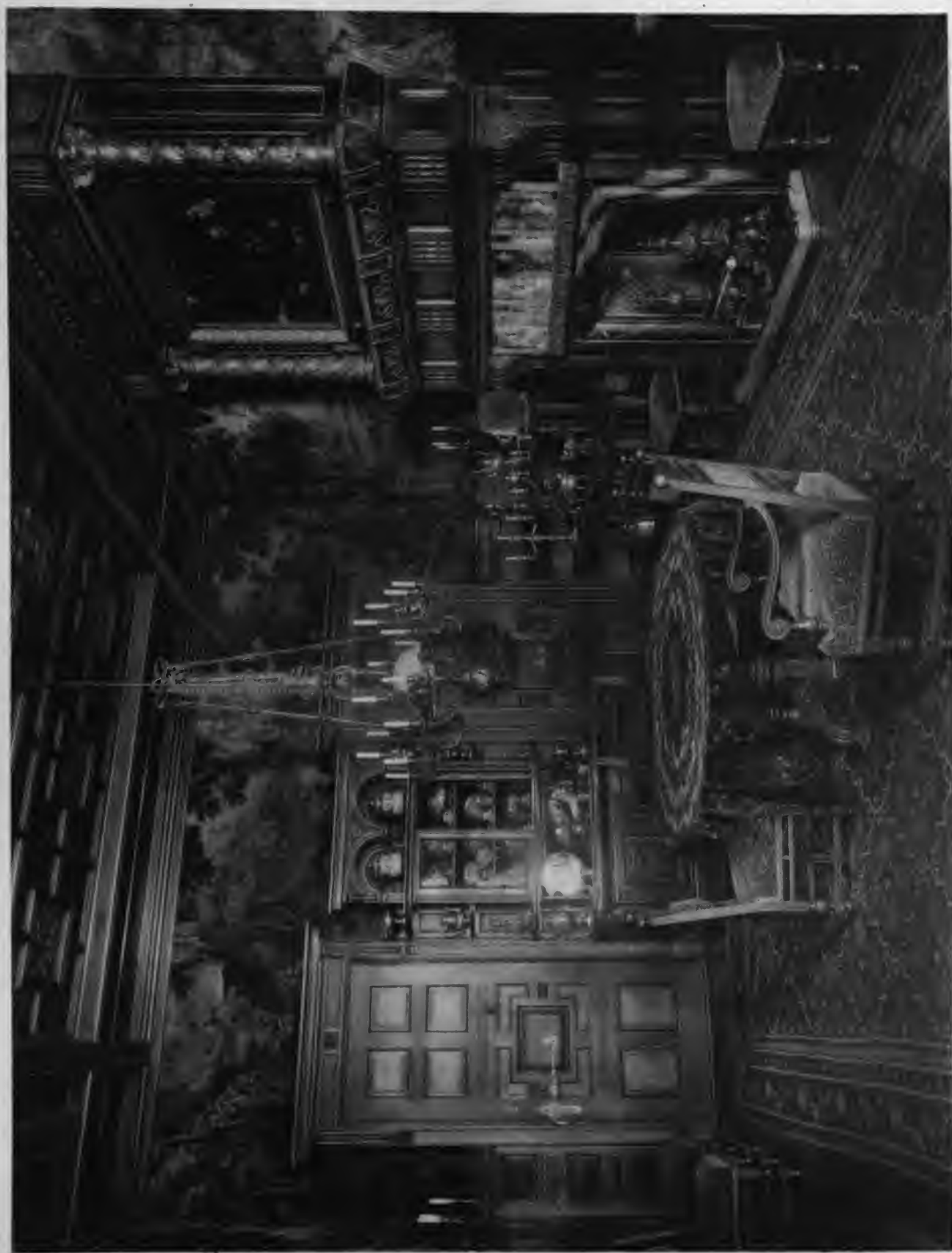
The smoking-room has been finished in mahogany, and is an extremely comfortable apartment. There are many shelves for *bric-à-brac*, with drapery underneath. The chimney-piece is of brick, the wall-spaces are covered with leather-paper, and the chairs, table, and cabinet, are in Chippendale style. A pretty effect is produced by the spindle-work in the transoms of the doors. The floors throughout the house are of hard wood.

The Japanese room, or Mr. Havemeyer's "den," has one conspicuous feature in its arched rattan ceiling. The walls are decorated in solid ^{Arched rattan ceiling.} relief, and hung with Turkish gauze curtains. All the wood-work is of enameled pine. The two arched panels formed by the lines of the ceiling are painted in bronzes, in Japanese style.

Mr. Havemeyer's house affords an interesting example of the results of an artistic interior renovation. The color-effects are very delicate and pleasing.



MR. R. T. WILSON'S DINING-ROOM.



MR. JAMES W. ALEXANDER'S HALL.



MR. A. P. FOTTER'S HALL.



MR. H. O. ARMOUR'S HALL.



MR. H. O. ARMOUR'S DINING-ROOM.



LIEUTENANT-GOVERNOR AMES'S HALL (First View).



LIEUTENANT-GOVERNOR AMES'S HALL (*Second View*).



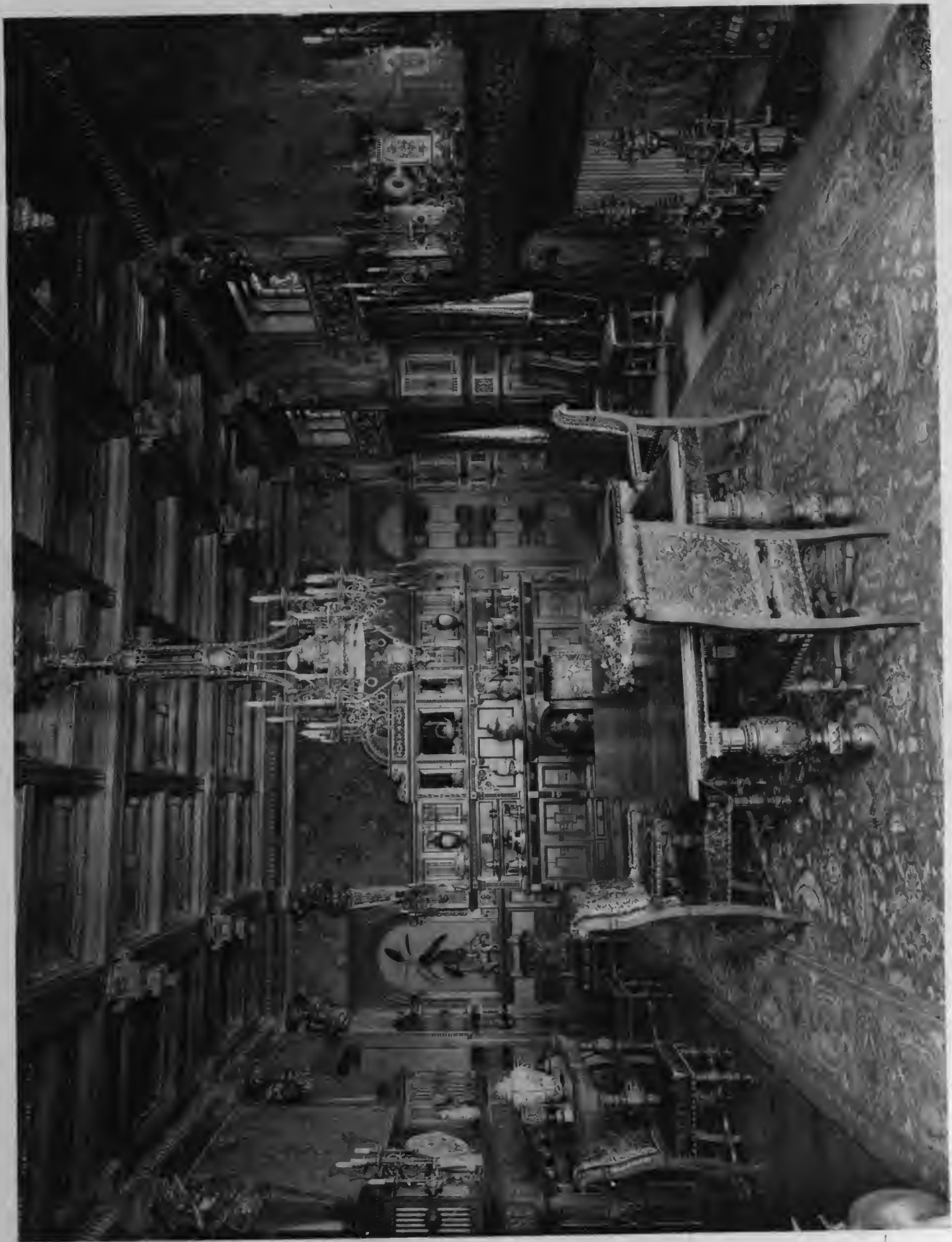
LIEUTENANT-GOVERNOR AMES'S LIBRARY.



LIEUTENANT-GOVERNOR AMES'S DINING-ROOM (First View).



LIEUTENANT-GOVERNOR AMES'S DINING-ROOM (Second View).

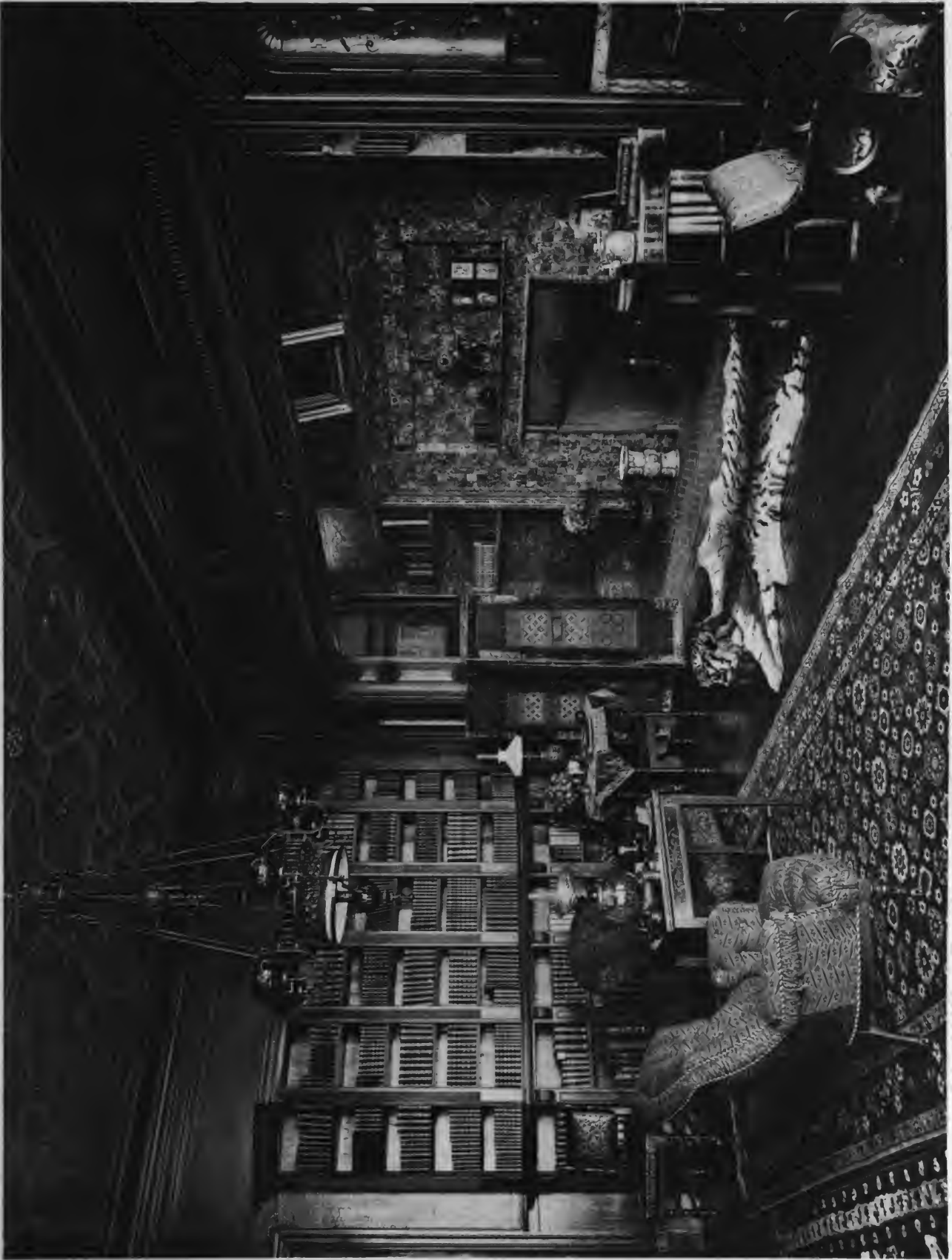


GENERAL C. A. WHITTIER'S HALL.

"



GENERAL C. A. WHITTIER'S LIBRARY.



GENERAL C. A. WHITTIER'S DINING-ROOM.

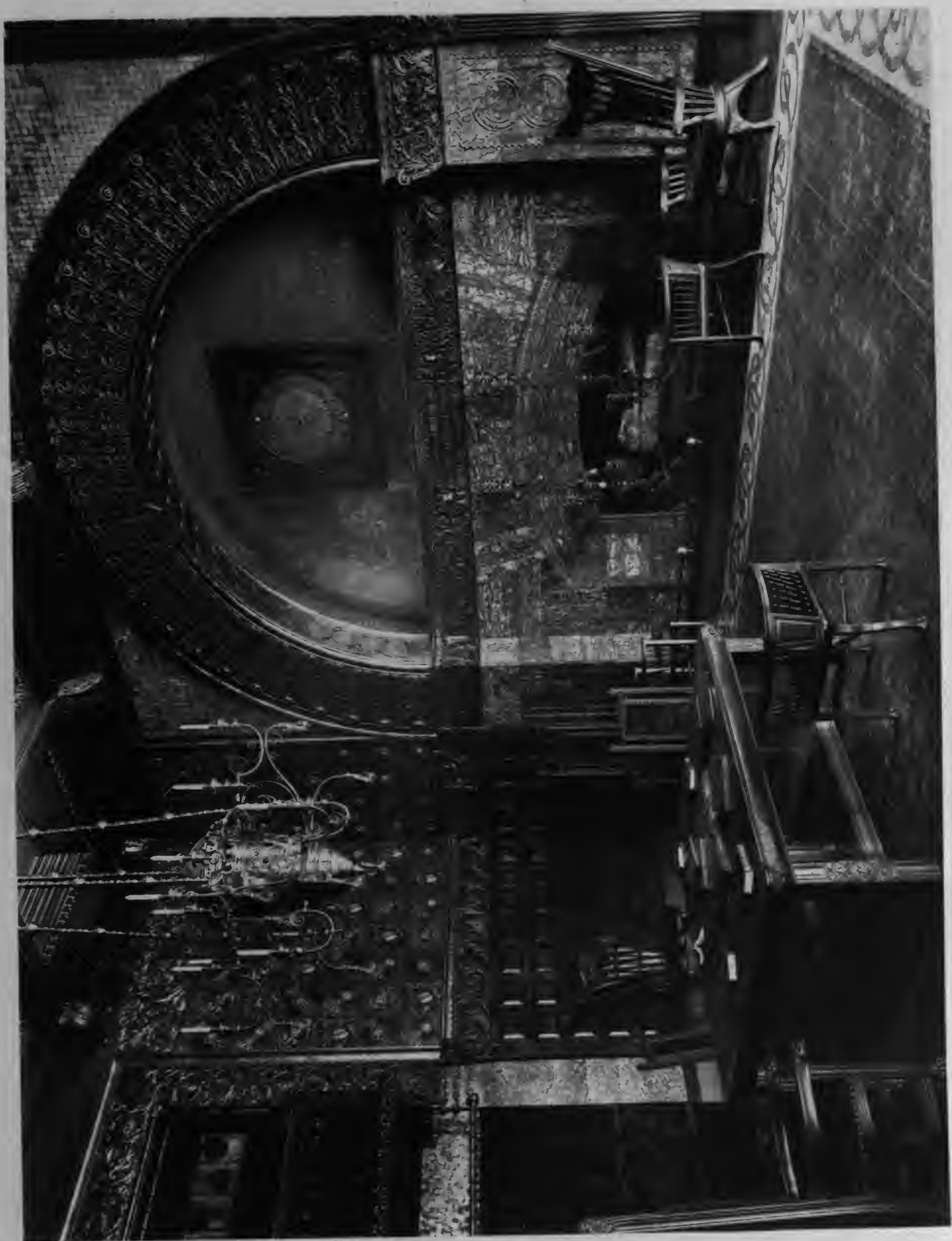


MRS. C. A. WHITTIER'S BOUDOIR.



MR. R. H. WHITE'S PARLOR.

15



GENERAL N. L. ANDERSON'S HALL.

16

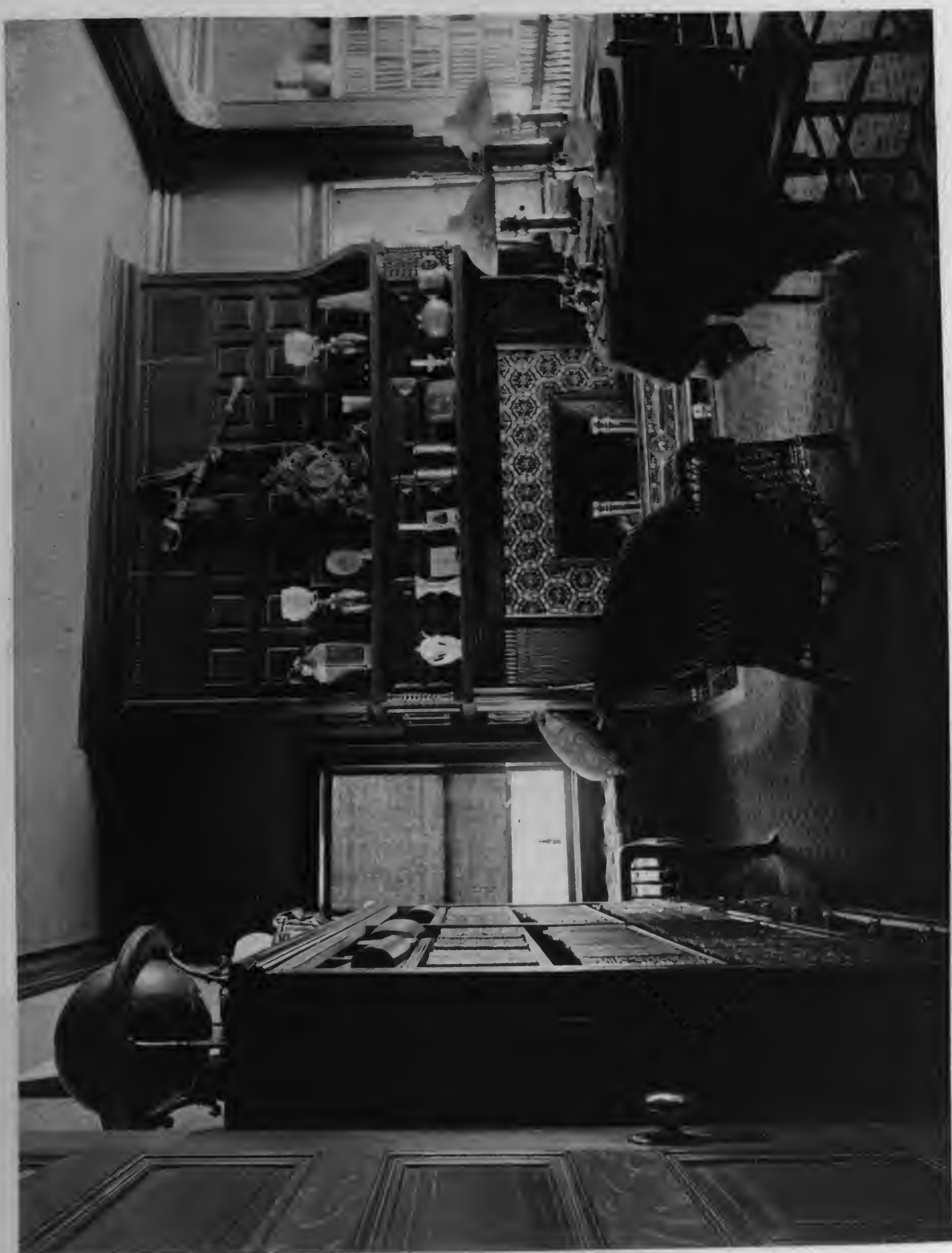


GENERAL N. L. ANDERSON'S DINING-ROOM.

7



GENERAL N. L. ANDERSON'S SITTING-ROOM.



MRS. BOWLER'S HALL.



MR. GODDARD'S LIBRARY.



MR. GODDARD'S DINING-ROOM.

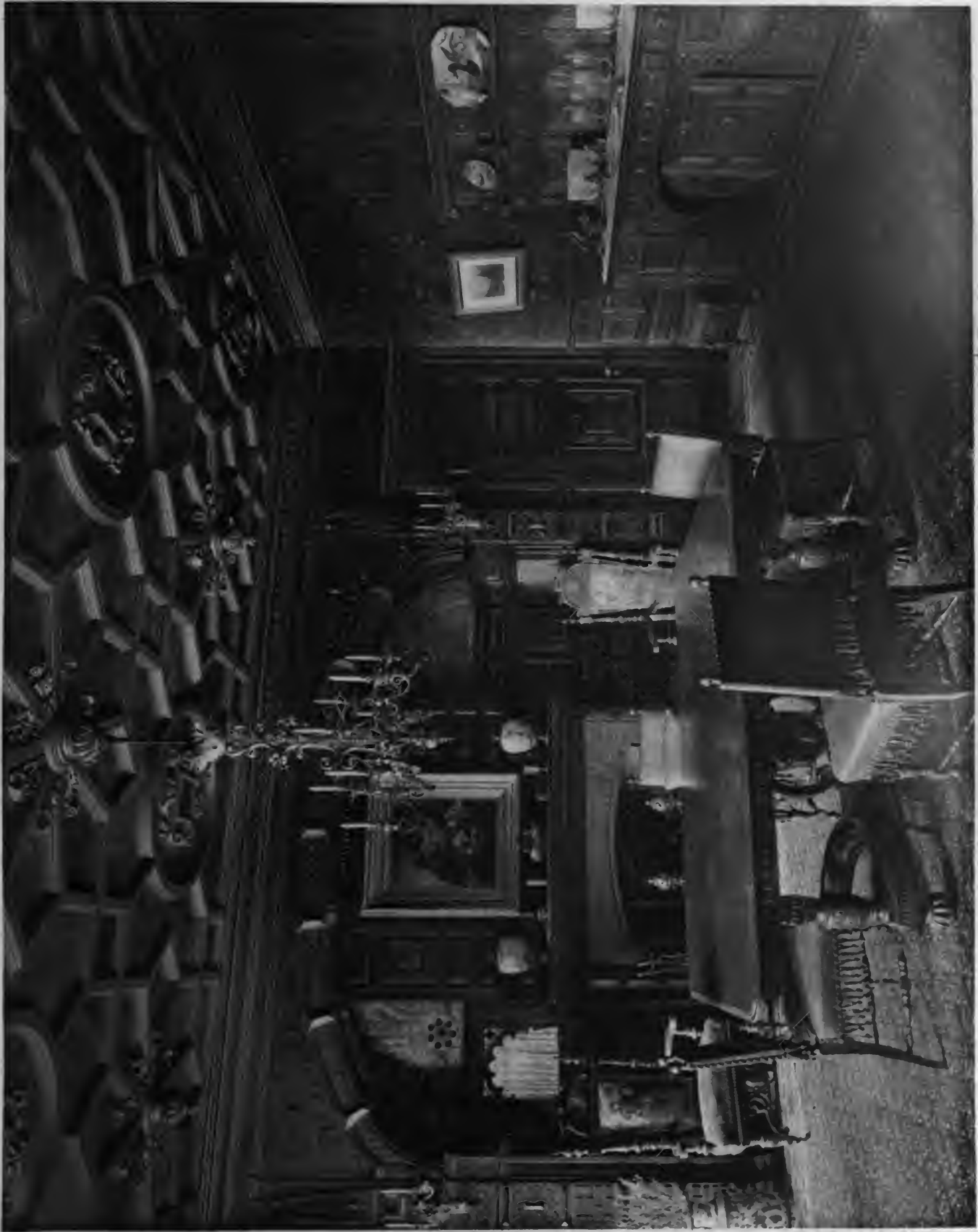


DR. HAVEN'S DINING-ROOM.

22



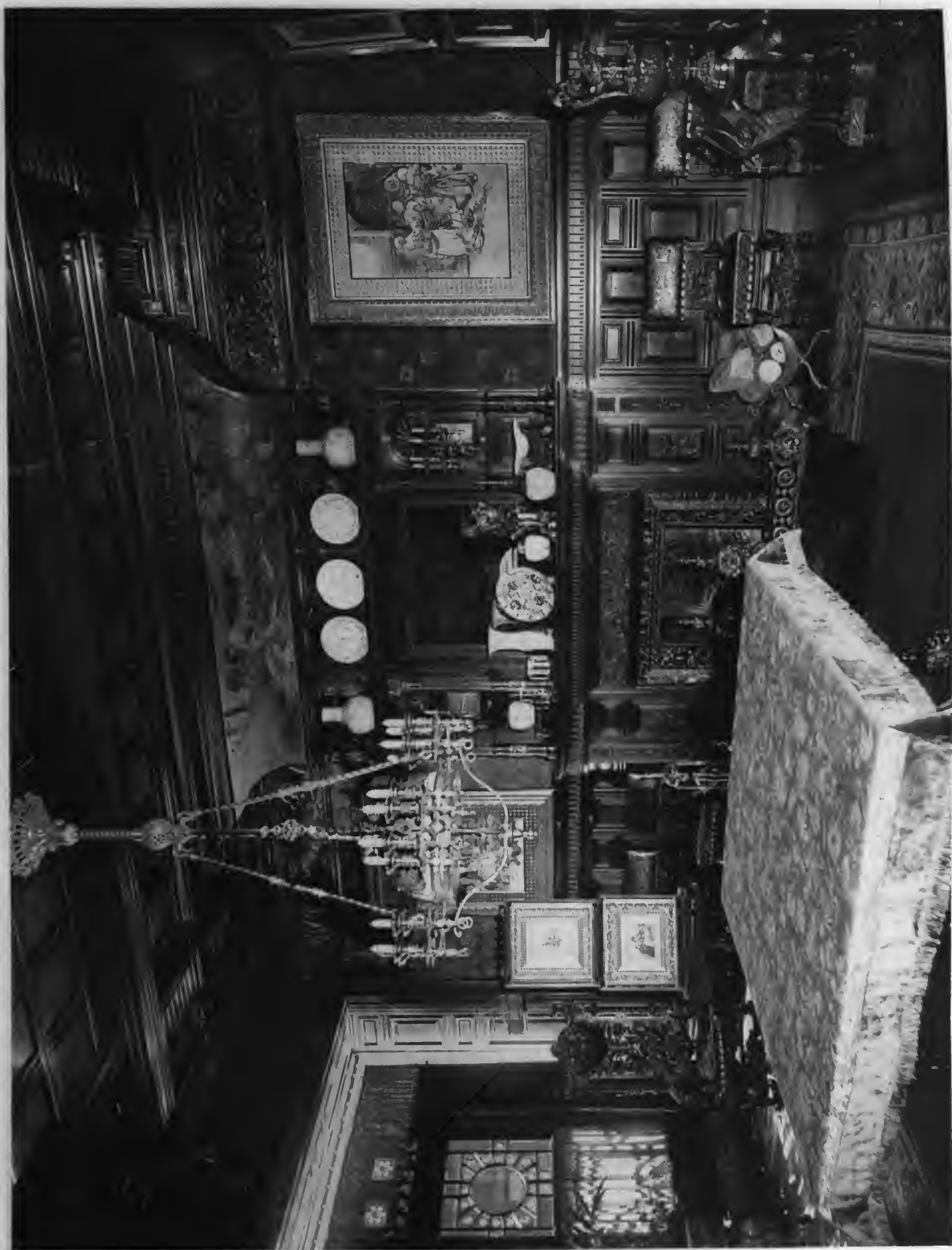
MR. J. H. WHITE'S DINING-ROOM.



MR. W. S. HOYT'S HALL.



MR. JOSEPH S. DECKER'S DINING-ROOM.



MR. JOHN WOLFE'S DINING-ROOM.



MR. J. TAYLOR JOHNSTON'S PARLOR.



DR. WILLIAM T. LUSK'S DINING-ROOM.



MR GILBERT R. PAYSON'S DINING-ROOM.







MR. HENRY VILLARD'S RECEPTION-ROOM AND HALL.

32



MR. HENRY VILLARD'S DINING-ROOM.



MR. HENRY VILLARD'S DRAWING-ROOM.



MR. HENRY VILLARD'S MUSIC-ROOM.



A black and white photograph of a bedroom interior. The room is dimly lit, with a lamp visible on the right side. A bed with a striped pillow is in the foreground. The walls are covered in a patterned wallpaper.

MR. HENRY VILLARD'S BEDROOM.





MR. HENRY VILLARD'S HALL (looking West).



MR. HENRY VILLARD'S HALL (Second View).



REV. PHILLIPS BROOKS'S LIBRARY.



MR. HENRY S. HOVEY'S SITTING-ROOM.



MR. FRANK FURNESS'S SMOKING-ROOM.



MR. JOHN G. CHAPMAN'S GALLERY.



MRS. W. B. OGDEN'S LIBRARY.



MR. KNIGHT D. CHENEY'S DRAWING-ROOM.



MR. SWITS CONDÉ'S HALL.



MR. JOHN L. GARDENER'S (JR.) HALL.

•



MR. FRANKLIN H. TINKER'S LIBRARY.



MR. C. OLIVER ISELIN'S HALL.



MR. H. M. FLAGLER'S HALL.



MR. HENRY BELDEN'S DINING-ROOM.



MR. JAMES W. WADSWORTH'S HALL.



MR. WILLIAM F. HAVEMEYER'S DRAWING-ROOM.



A DRAWING-ROOM IN FIFTY-FIFTH STREET, NEW YORK.





